

Tiny Hill Reaps Bumper Corn Crop

DOWN BEAT

CHICAGO, JUNE 1, 1943

Vol. 10—No. 11

MAY NIX 'POST-BAN' DISC PACTS

Leader Shucks Radio Spot and Hotel Off Cob

"America's Biggest Band Leader" May Become Just That

New York — Bandleader Tiny Hill closed a deal at press time through the Frederick Brothers' booking office to take over a feature spot on the NBC *All Time Hit Parade* show. Hill, who has been playing old standard tunes with a corny lilt for years, will be in his natural element on the show, which is made up of tried and true tunes of an earlier day. In the bargain, the rotund leader (his billing line: "America's Biggest Band Leader") was to move to the Hotel Edison here on May 25 for a twelve week engagement, replacing George Sterney's band.

There are several versions of how the *All Time* booking came out but the one most accepted among the hep music crowd goes like this:

The *All Time Hit Parade* is constantly on the look-out not only for those songs which have made the regular *Hit Parade* in the past but also uses on each broadcast two songs in the old timer category. (Modulate to Page 5)

Duke Daly Said To Be Missing

New York — Band leader Duke Daly has been reported missing in action, after an air raid on Berlin.

BLUE NOTES

By ROD REED

The name Sinatra has only recently acquired a magic appeal, but the first syllable has been popular for centuries.

Current theater music battle between Harry James and Jimmy Dorsey can't be topped unless somebody books Jimmy Petrillo, Neville Miller and two sets of boxing gloves.

Marine musicians are terrific fighters. Whenever they have a bash, they bash Japs.

LIMERICKY

A young fellow name of Ted Lewis Has proved that the right thing to do is

To wave a top hat Plus an old clarinet. Then you'll be where all of the moo is!

Movie makers find there's a scarcity of banjoists. The time is past when millionaires all started on a shoe string and musicians all started on a banjo string.

He'd Rather Busk Than Baton



Hollywood—Even back in the days when he was best known as a crooner, Rudy Vallee had a flair for comedy and a definite ambition to become an actor. Looks like he's made the grade, because in Paramount's *Happy Go Lucky* Rudy turns in a fine performance in a character role. This is Mary Martin giving him the once over lightly here.

Ellington Stays Until Labor Day

Duke Packing Them In at the Hurricane On Broadway

New York—Duke Ellington has signed to continue with his band at the Hurricane club here until Labor Day. The Duke has been doing excellent business at the spot and, as the press agents phrase it, has broken all existing records.

However, his personnel problem is assuming large proportions. Latest key-man to leave the band was Rex Stewart, who took a month off for a trip to his home in California, while trombonist Lawrence Brown, as well as Ben Webster and Junior Raglin, is in line for a date with his draft board.

Jimmy Hamilton, formerly with Teddy Wilson and Benny Carter, has taken over the clarinet chair left vacant when Chauncey Haughton answered the call to arms. Taft Jordan is now occupying Stewart's trumpet position, and Nat Jones took over the alto formerly handled by Otto Hardwicke.

Beverly White, blues singer whose work has been recorded on the Beacon label, is now appearing in the floor show at the Hurricane, although vocals with the Ellington band are still being handled by Betty Roche and Jimmy Britton.

McIntyre Goes Strand Instead

New York—The Hal McIntyre tiff with the Paramount theater, which had been taken to the union for a ruling, was settled amicably at press time, with everyone satisfied by the outcome. McIntyre opens at the Strand theater on July 2 for a three week engagement, instead.

Hal had a commitment to play the Paramount starting June 16 or 23, with the Andrews Sisters, who wanted to bring the Mitchell Ayres band in with them instead. As substitute dates, the Paramount offered McIntyre the Gene Krupa opening of May 26, which fell out, or the last two weeks of the Andrews run, starting July 21. Hal nixed both of these.

Pee Wee Monte Dons the Khaki

New York—Harry James closed at the Paramount theater on May 18 after what will go down as a historic run, but stayed on in New York, having opened two days before at the Hotel Astor roof. James will be at the Astor until July 2, when he and the band will cut out for Hollywood to start shooting a picture, *Tales of Two Sisters* on the MGM lot. Pee Wee Monte, James' manager, was inducted by the army on May 23 and Dave Hylton has taken over the managerial reins.

ASCAP Suing Coin Ops for Use of Music

Two Taverns Are Defendants In Copyright Actions

New York—ASCAP began a general campaign two weeks ago to collect royalties from coin machine operators for use of music written by its members, contending that using copyrighted music in the juke boxes without permission of the owner constitutes infringement of the copyright grant.

The ball was started rolling on May 18 in the U. S. district court when two suits were instituted in behalf of Edwin H. Morris, Inc., and M. Witmark & Sons, both ASCAP members, against two New York taverns. The suits claim infringement on the Morris tune, *I've Heard That Song Before*, and on the Witmark number, *Please Think of Me*.

Both taverns involved in the litigation used to employ live musicians and had ASCAP licenses, which they cancelled when they installed the coin machines. Board of directors for ASCAP have instructed its attorneys to bring many more similar suits.

Irwin Playing Randy's Book

New York—Pee Wee Irwin, star trumpet-man, who has worked with a number of name bands, but more recently has been doing studio work around NYC, played with Bob Allen's band during its recent stay at the Pennsylvania and was skedded to go out on the road with the band when the hotel booking was finished. Allen lost key-man Randy Brooks to Les Brown's band several weeks ago and had to find a better than average horn to play the involved book which Randy had created for the band with himself as the focal point.

Philharmonic Row Settled

New York—The Philharmonic Symphony Society signed a new contract with the AFM two weeks ago, which called for a wage increase of \$10 per week for the 28 week season. Also provides for the re-instatement of five of the fourteen men dismissed by Artur Rodzinski when he took over the reins of the orchestra as conductor for the next season.

O'Connell on Stage

New York—Helen O'Connell opens at the Capitol theater here on June 3.

Petrillo's Edict Bars Contracts For Cutting, Too

Agreements Signed Since August, 1942, May Be Nullified

New York—A bombshell hit the band business two weeks ago when, after news had been released to the effect that a band leader had signed a recording contract effective after the lifting of the Petrillo ban, it was pointed out that the wording of the ban is: "From and after August 1, 1942, the members of the AFM will not play or contract for recordings, transcriptions or any other form of mechanical reproduction of music."

Since the ban went into effect almost a year ago, the major record firms all have either re-signed their old name band artists or have contracted for new ones. For example, Columbia took up options on Kay Kyser, Benny Goodman and Harry James just a few months ago, while Charlie Spivak, originally a Columbia artist, switched to Victor not long ago and has a new contract under that label.

The fact that not only record making, but also contracting for recording at a later date was outlawed by the Petrillo edict is not generally known, nor has there been any ruling on the legality of the union's contract stipulation.

If the ban against any name band which has contracted for a record deal within the last year is upheld, you can look for some fast and furious scuffling among record executives and band leaders, if and when the Petrillo ban ever is lifted.

Bauduc's Mother Dies

New Orleans—Mrs. Jules Bauduc, Sr., known and loved by every musician who ever played here, died on April 26th. She was the widow of Jules Bauduc, band leader and trumpet player who died a few years ago, and the mother of Ray Bauduc, drummer, now in service, and the late Jules Bauduc, Jr., also a well known musician.

Fair Eugenie On the Cover

For all the years of its existence, Glen Gray's Casa Loma band has been a strictly bachelor crew. Vocal chores were handled by Kenny Sargent and Pee Wee Hunt, and girl pigeons weren't nowhere. On the cover of this issue is the chirp who changed all this, enticing Eugenie Baird, first girl vocalist ever to be featured with Casa Loma. She joined when Kenny Sargent retired, is doing a terrific job and deserves the distinction.

After the Last Set With a Band Vocalist—Pert Paula Kelly



Here's pretty Paula on the stand with the Bob Allen band (recently at Hotel Pennsylvania, New York). It's the last set.



Quick change, huh? Paula's putting final touches to the crown of glory, is ready to cut out. Then she remembers she has a date for this evening.



Don't worry, Hal Dickinson (that's Paula's hubby touring with the Modernaires), the date was with Bea Wain at the Rio-bamba, where Bea is featured.



Our gal singer is all set to hop into the subway, when she recalls that her boss, Bob Allen, is digging the Duke at the Hurricane, just across the street. Up we go for a cigarette with Ellington.



Finally, a late snack at the Ham 'n Eggs and a peek at Winchell's column before we call it a night. All Warren Rothchild Photos.

Sherwood Ork Getting Breaks After Scuffle

Week at Paramount Followed by Wires From the Lincoln

New York — Bobby Sherwood and his band with Anita Boyer featured on the same bill moved into the Paramount theater on May 19 for a week, replacing Harry James. Bookings at the Paramount have been scuffled recently because of the confusion centered around Gene Krupa's band. Gene was originally set to follow the James outfit, but couldn't make the date because of his scheduled appearance in court in San Francisco on May 17.

Sherwood has also signed to open at the Blue Room of the Hotel Lincoln in New York on June 10, replacing Abe Lyman.

While following Harry James into a theater is a job that no bandleader could relish, the booking may prove a boon to the youthful Sherwood aggregation, which came out of the west with a bang about a year ago and took over an ill-fated run at the Glen Island Casino. At that time, there were many who predicted big things for the good-looking leader who is a triple threat singer, guitarist and trumpet player. It looked as though a long stay at the Casino with plenty of air-time might bring him quickly to the top of

the name band pile.

War measures, however, resulting in gas and tire rationing forced an early Glen Island closing and left Sherwood more or less stranded in the east, with a fair following of the heppiest young music followers but not much in the way of a national reputation.

Now the picture is changed again. Whether or not Maria Kramer, owner of several hotels featuring name bands, including the Lincoln, is bringing new backing to the Sherwood band could not be immediately determined. At any rate, the Lincoln engagement will again furnish Sherwood with a national wire, bring him the attention and build-up which his band rates, and possibly make the difference between a band which has been plodding along for a year getting nowhere and one capable of getting into the big money brackets in the manner of the Dorseys, and James and Goodmans.

Elisse Cooper Plans to Wed

New York—Elisse Cooper, who joined Jan Savitt while his band was playing at the Strand theater and doubling at the Commodore hotel, was set at press time to leave the violinist-leader's outfit just as soon as a replacement could be found. Elisse planned to leave the music business to marry Gabe Gelinas, the ex-Gracie Barrie saxman, who was inducted by the army two weeks ago.

Whether or not the Commodore would close its name band Century Room at the end of Savitt's run was still an undecided issue at press time.

Five Years Ago This Month

June, 1938

Tommy Dorsey, playing the Chicago theater, got stuck for \$900 union stand-by fees for three broadcasts from the stage. So he fired his long time manager, Arthur Michaud, for not telling him that he could have switched to the studio and saved the dough. . . . The Saturday Night Swing Club on CBS celebrated its second anniversary on the air.

Chick Webb received an honorary degree, "Master of Drums," from the New York University. . . . Hugues Panassie, author of *Le Jazz Hot*, arrived in New York from Paris to collect impressions for his second volume. . . . Dave Rubinoff underwent four operations during the month in Battle Creek.

Kay "Sugar-Puss" Weber, vocalist with the Bob Crosby crew, became the bride of Ward Silloway, tram player, in Chicago on June 21. . . . Frances Langford and Jon Hall had the knot tied in Hollywood. . . . Lipe Page formed his own band and went into Harlem's Plantation club.

Benny Goodman opened on June 13 at the Ritz Carlton Roof in Boston and drew a crowd of swing fans never seen there before. . . . Edythe Wright was left behind by the Tommy Dorsey band in Detroit for an appendectomy. . . . Ben Pollack, in Hollywood, signed a contract for his band on the Joe Penner radio show and Sammy Kaye was playing at the Hotel Statler in Cleveland.

Rey Loses Two, Others Ready

No Deferment On Account of War Work, Says Uncle

Los Angeles—Contrary to rumors, Alvino Rey has actually lost only two men to the army since he and his band went to work on the "graveyard" shift at the Vega aircraft plant.

The two members called for service were trumpet-men Ralph Fera and Dick Cathcart.

Two members of the band who expect to be called up shortly quit their jobs at the plant, a logical move since they were still in the "learner" bracket. These two boys, Ralph Harden (trumpet) and Howard Keith (drums) are still working with Rey on his musical engagements, chiefly one-nighters and studio and radio calls that do not conflict with the factory job.

Contrary to some impressions, employment in a vital industry does not of itself constitute grounds for deferment from military duty. Only extremely important workers have been deferred unless they also have other grounds for deferment.

Amy Arnell to Take a Leave

New York—Amy Arnell, vocalist with Tommy Tucker's band, underwent a spinal operation three weeks ago in New York, and will be out of the band probably for as

James to Seek Divorce From Louise Tobin

Attorneys Busy On Case After Year Of Separation

Los Angeles—Harry James, box-office No. 1 music maker of the day, wants a divorce just as soon as his wife, Louise Tobin James, will agree to release him from the marital bond that still holds him, even though the couple has been separated for more than a year.

Mrs. James confirmed the report that the bandleader's attorney had contacted her attorney with some idea of hastening the divorce proceedings but she did not care to discuss her own attitude in the matter. She said only that nothing definite had been determined.

Mrs. James, who as Louise Tobin was rated as one of top singers of the day when she sang with Benny Goodman, lives here with the couple's two young sons. She receives numerous offers to return to her musical career but has so far turned them all down saying she prefers to devote all her time to the children. She filed a suit for separate maintenance when she separated from Harry.

long as three months. Tucker had made no replacement at press time and it is possible that he will work without a girl singer until Amy is well enough to get back on the bandstand.

Carolyn and Chuck Clowning



Los Angeles—Even a solid band like Woody Herman's can use a little hokum (without beards and funny hats, however), so chic Carolyn Grey, vocalist, and Chuck Peterson, trumpet man, worked out a comedy routine that has been clicking on the Pacific coast. Uncle Sam has broken up the act, however, as Chuck has been ordered to report for his physical, and Carolyn quit to do war work.

PeeWee Hunt and Pat Davis Quit Casa Loma Band

Los Angeles—PeeWee Hunt, tram-playing vocalist and member of the original Casa Loma band for 16 years, resigned to join the Smith-Bull Agency here.

Pat Davis, Casa Loma tenor man, another of the "surviving" members of the original co-op unit, has left the band to return to his home in Little Rock, Arkansas.

Davis has been suffering from a spinal disorder. He says his only reason for leaving is to get rest and take treatment. Whether he would dispose of his interest in the corporation was not decided at writing. Davis was replaced in the sax section by Hollis Bridwell.

The band lost one member to Uncle Sam during their engagement here—Gil Stevens, piano, who went into the air corps at Santa Ana, Jimmy Sims, trombone, was taken by Horace Heidt and was replaced by Rod Ogle, recently of the Woody Herman crew.

Drummer Tony Briglia, also one of the Casa Loma "originals," was ordered to report for his blood test.

Leader on Solo Kick



New York—Marquita Rivera, 18, used to be a band leader herself. She had her own combination at the Ecambron Beach club in Puerto Rico, but now is on a solo kick with Afro-Cuban rhythms at Leon and Eddie's night club on 52nd Street. Don't worry, 'Quita, you'll have a band again soon. They need 'em now.

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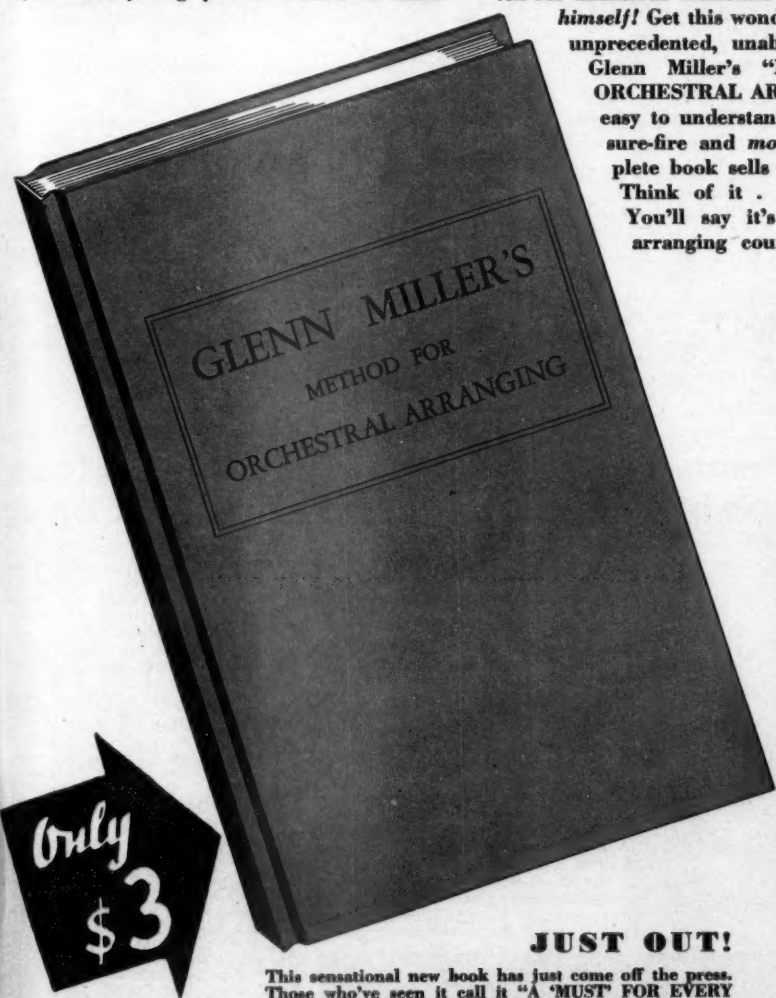
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College Inn Starts Fifth Decade

Parade of Swing Bands Continues at Sherman, The Oldest Night Club

Chicago—The forty-two year old College Inn of the Hotel Sherman, oldest night club in the nation, recently added Tommy Dorsey to its list of over thirty swing orchestras which have played there since the inception of the Inn's "Cavalcade of Swing" program, less than five years ago. Coinciding with the "swing" years, the Inn took on a new decorating scheme in 1939 too, and is now more popularly known as the Panther Room (ring-side tables), with the additional subdivision, Bamboo Room (rear tables and bar). Both "rooms" combined continue to make up College Inn.

As a general policy, the "Cavalcade of Swing" is based on variety, with each band filling a two to four week period. Thus, with encores, some orchestras have appeared in the Panther Room twice a year. Desire for versatility also accounts for the fact that several brand new aggregations got their start in big-time circles through this popular night spot on the Randolph Street Rialto.

New and Old Bands

Gene Krupa, for instance, was almost unknown as a bandleader when he and his drums initiated the Panther Room to the modern dance tempo called swing. Since 1939 he has kept an annual rendezvous with the jitterbugs of Chicago via the Sherman.

Bob Chester, Claude Thornhill, Bobby Byrne, Sonny Dunham, Stan Kenton and Jerry Wald are other bandleaders whose popularity in the mid-west coincided with Panther Room engagements, which includes nightly nation-wide broadcasts.

Then there are the long list of well-knowns who return to the room regularly because, as Glen Gray recently said:

"The Panther Room is one of the friendliest night spots we have ever worked. Many rooms are more pretentious, but sophisticated atmosphere makes for coolness. Here, the feeling is warmth and geniality so that we sense a union between guests and musicians."

Room Opened in 1901

Charlie Spivak, Woody Herman, Glenn Miller, Harry James, Fats Waller, Duke Ellington, Jimmy Dorsey, Cab Calloway, Jan Savitt, Count Basie, Raymond Scott, Bunny Berigan, the Boogie Woogies, Muggsy Spanier and Alvino Rey are among the name bands who have revisited the room several times since the "Cavalcade of Swing" program was adopted.

Not less well-known, yet belonging to the early years of the College Inn which accented cabaret type of entertainment since the room's official opening in 1901, the roster of cafe performers recalls to the scenes the cream of night life previous to the World's Fair

of 1933-34.

Rigo's Gypsy orchestra was the first band to play in the College Inn. Maurice and Walton, June and Cherry Preisser, Mae Murray, Ted Healy, Kate Smith, Ted Lewis and Abe Lyman are all College Inn alumni. The night spot was one of the first rooms to be identified with ice shows, having presented them as far back as 1916.

Bernie a Regular

Ben Bernie, the "old Maestro," and Buddy Rogers were the big name entertainers in the College Inn during the World's Fair period. Both Bernie and Rogers split their time at the Sherman with appearances at the Fair. In fact, the name "Bernie" and College Inn were practically synonymous for several seasons. Roger Pryor's orchestra also fitted into the scene during this period.

Came "Swing" and the pros and cons flew thick and fast country-wide. Was it good? Would it fade away after a few months?

Ernest Byfield, managing director of the Sherman, was foresighted enough to accept the modern tempo as an expression of a music age. The College Inn went streamlined throughout.

Byfield Makes Changes

Designers set to work to make drastic changes on interior decorations; chefs experimented with exotic, yet palatable dishes; and en-

tertainment features switched to please the taste of the "rhythm kids" with topnotch swing bands.

So the College Inn became known as the Panther Room, a jungle set down in the heart of the Loop. Stalwart Negro waiters, garbed in East Indian style uniforms and be-feathered white turbans, served the new foods which included, until recently, the dramatic Flaming Sword dinners.

Floorshow features, though secondary to the consistent parade of name bands, have maintained a program of wholesome entertainment. The Dorothy Byton dancers, impersonator Frank Payne, The Monocled Ambassadors, the currently appearing golf trickster Jon Kirkwood, badminton experts Pearl Peterson and Anne Nestor, tap dancers Cholly and Dotty, and skits by the College Inn Models are among the most popular recent acts on the show which usually changes with each new band appearance.

Older Patrons Return

With emphasis on volume rather than cover charge and high prices, the youngsters were attracted immediately to a place where they could dine, dance and be entertained all at one time. Gradually the older patrons edged back into the picture, so that now the crowd is definitely peppered with a generous portion of each.

Although the "swing" band program in the Panther Room is comparatively new, a touch of the "old" remains in the person of Carl Marx, the College Inn Clown, who is now in his seventh straight year of nonsense as emcee and general hub-bub maker among the patrons. So far as is known, Carl's stay at the Panther Room is something of a record. But his tricks with his electric bulb nose which he learned in his big-dent many years ago seem to surprise the crowds as much as ever.

Lytell Takes Over

New York—Jimmy Lytell has taken over the band-leading spot formerly held down by Joe Rines on *Rhythm Road*, the Helen O'Connell Blue Network show.

Directors of Hotel Sherman



Frank Bering (left above), manager of the Hotel Sherman, and Lillian Modery of the hotel staff, prepare to sample one of the exotic dishes created for the Panther Room by executive chef Fernand Pintreau. Both Bering and co-director Ernest Byfield are constantly on the lookout for unusual food preparations.

Anita Boyer at Belmont Plaza

New York—Anita Boyer, set to open at the Belmont Plaza on May 20, had the engagement pushed back a week to May 27, because of her engagement with the Bobby Sherwood band opening at the Paramount theater on May 19, with Anita as featured vocalist. Anita will be backed at the Belmont Plaza by Hal Saunders and his band.



Ernest Byfield, managing director of the Hotel Sherman, who devotes much time to the entertainment program of the famous spot, points out an amusing incident at rehearsal of the Panther Room show to College Inn Models Laverne Linroth (left) and Jean Dean.



On his first two nights in the Panther Room at the Sherman, Tommy Dorsey annihilated all existing marks for Friday and Saturday evenings, topping, of course, the very substantial highs registered by Glenn Miller last year. Panther Room band stand had to be rebuilt for the TD organization, which totals 32.

Tommy was followed on May 28 by Les Brown, who will give way on June 18 to Jan Savitt. . . . Something like seventeen taverns and night clubs went dark in one day last month when the city refused to issue new licenses on the grounds the law against serving minors had been violated. Best known spot on the list was the Club DeLisa on the south side.

Our genial pal, Joe Sherman, was without music in his Downbeat room at the Garrick for five days last month, fist trouble again. Joe swears he didn't slug any musicians this time, since he learned about union law the hard way in the Jimmy Noone fracas. He says he merely was ejecting an unwelcome visitor, who carries no card.

However, someone let Lips Page have it in the lips during the melee, so the union clamped down. Eventually the Page band returned to fill out the engagement without its trumpet-player leader, which only adds to the general confusion and mystification.

Frank Burke, formerly personal representative for Paul Whiteman and more recently with the William Morris Agency here, is now personal rep of Don McNeill, star of the *Blue Networks' Breakfast Club* show, and is operating from his own artists' bureau in the Merchandise Mart.

Jesse Sutton, pianist and organist at Bowling Lane's cocktail lounge on the north side, has written a song, *That's Why*, in collaboration with Olive O'Neil (Mrs.

Gus C. Edwards), and it is getting good reaction. . . .

Piquant blonde named Helen is Robert Crum's No. 1 fan. She spends more time in Elmer's than Adolph Treusch, the owner. . . . Shorty Cherock and his small combo are playing matinee sessions at the Bandbox. . . . Dolores Brown, who once sang with Duke, is pleasing them at Charlie Glenn's Rhumbogie.

That was a bum steer about Lou Breese breaking up his band. Seems he merely served tentative notice on the Chez Paree, effective unless certain conditions were modified. . . . Chuck Foster drew an extension at the Blackhawk, where the patrons seem to like his music—and Dottie Dotson's cute coyness.

Neil Bondshu, according to *Kup's* column, is said to have received a bona fide movie offer, but says no unless he can find a spot on the coast for his band. . . . Nicest headwaiter we've run across, since William's reign at the Park Central in New York years ago, is Henry at the Panther Room.

Word around about a Bud Freeman romance, it's said to be at the betrothal stage, but we couldn't find him for a confirmation, or denial. . . . T/Sgt. Joe Bushkin went through town in a hurry, on his way to New York for a furlough visit, but took time for a reunion with the Dorsey gang. . . . And now that Red and Higgys are back at the Garrick, don't look for us anywhere else.

Famous Door To Hold Norvo

New York—At press time, it looked as though Red Norvo's band would hold over indefinitely at the Famous Door. Hot Lips Page with a seven piece group was scheduled to take over on June 1 but the Norvo band is bringing the crowds in so well, in spite of several personnel changes, that the club's owner, Mack Rosen, wants to keep him on throughout the summer.

Milt Rogers, who has been playing trumpet with Norvo, was inducted two weeks ago, and Eddie Bert, trombonist, moved over to a chair in Charlie Barnet's band at the same time. No permanent replacements had been made when *Down Beat* went to press.

William Stein Dies on Coast

Los Angeles—William Stein, executive vice president of Music Corporation of America, died on May 14 at the age of 48 of a heart ailment. One of the activating forces behind M.C.A.'s success in booking top radio, screen and radio personalities, Stein was associated in the build-up of such bandleaders as Kay Kyser and Guy Lombardo.

Gracie Barrie In Paramount

New York—Gracie Barrie moved out of Frank Dailey's Terrace Room a week ahead of schedule to open at the Paramount theater on May 26, when Bobby Sherwood finished his week's engagement. Mal Hallett's band took over for a week at the Terrace Room.

Kirby Plays Week At Hotel Dixie

New York—John Kirby opens at the Dixie Hotel on June 3 for a week, replacing Al Trace and his comedy band, who are set for an appearance at the Loew's State theater here. Further bookings for Kirby remain in the lap of the gods, since the bass-playing maestro is in line for army induction within the next month.

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HOW COLUMBIA BAGGED SINATRA

James Record Cause of Coup By Disc Execs

Quick, Quiet Work Gives Company Hot Piece of Property

New York—Frank Sinatra and Raymond Scott's band began a new variety show over the CBS network two weeks ago. The program, called *The Broadway Bandbox*, can be heard every Friday at 11:15 p.m. and is a three-quarter of an hour production with guest stars and comedy patter supplied by Sinatra and a company of actors. On the first show, Sinatra sang *All or Nothing at All*, the tune which he recorded with Harry James on the Columbia label and which is getting a new build-up.

This is the recording which, when first released a few years ago, got nowhere because of the ASCAP-radio network fight going on at the time and which automatically barred it from the air. The disc made enough of an impression on Columbia, however, for them to spend plenty of energy in signing the singer to an exclusive recording contract, the details of which are related here for the first time:

Sinatra left the James band to join Tommy Dorsey, and, of course, while with TD recorded with the band on the Victor label. He also made a number of releases with solo billing for Victor, including one of his most popular discs, *Night and Day*. Naturally, Victor was anxious to secure the singer to a personal recording contract, if and when he left the Dorsey outfit to venture out as a single act.

However, according to insiders, Leonard Vannerson, Sinatra's manager, wangled a quiet deal with Columbia Records, and immediately upon Frank's leaving the Dorsey band, after having given notice several months before, Vannerson, accompanied by Columbia representatives, made a fast trip to a theater in Philadelphia and penciled a contract before Victor was even aware that Sinatra was no longer a Dorsey employee and was ready to negotiate for solo disc-making.

Now, even though the Petrillo ban prevents the cutting of any records, Columbia is set to concentrate on Sinatra and is said to have orders already for 500,000 copies of the *All or Nothing at All* platter. In this instance, some Columbia early bird really snagged himself a juicy worm.

Moe Gale Signs Milt Larkin Ork

New York—The Moe Gale booking office has signed Milt Larkin's 15-piece Texas band. The band, described as being on a Basic kick, opened at the Apollo theater here today for its first NYC engagement and will continue with an eastern theater tour. Leader Larkin plays trumpet.

Another new attraction recently signed by the Gale office is Lulu Bates, blues singer, working on the Blue Network.

Smooth as—



New York—Here's smooth as Veila Nalley, who blossoms at the Hotel Mayflower. Not content with looking very pretty, she also plays piano and sings. You'd like her.

Betty Bonney Goes to Wald

New York—Betty Bonney took over the featured gal vocal spot with Jerry Wald's band playing at the Hotel New Yorker, replacing Lillian Lane two weeks ago. Other changes in the Wald band are Harry Shockey, former Sonny Dunham trumpet, in for Wilton Hutton, who switched over to Dunham, and Eddie Cain, sax, replacing Gus Jean who went out to the west coast to join Horace Heidt at very fancy prices.

Fine and Jail For Gene Krupa

San Francisco—Gene Krupa, band leader, was fined \$500 and sentenced to three months in the county jail when he pleaded guilty to the misdemeanor of contributing to the delinquency of a minor. In addition, he is scheduled to reappear in court on June 8 for trial on a felony charge, using a minor to transport narcotics.

New York—Gene Krupa's band was given ten days' pay and all members have signed a pledge keeping them intact for eight weeks.

Onyx Presents Jumping Trio

New York—The Onyx Club on 52nd Street brought in a new trio made up of Johnny Guarnieri, piano, Hank D'Amico, clarinet, and Cozy Cole, drums, four days ago. All three musicians are also working with Raymond Scott's CBS orchestra.

Union trouble threatened to hold up the booking at first but the trio finally went on a five-night-a-week basis which solved the problem in as much as musicians are permitted to double a job on days when they are already working but can't take extra dates on their regular days off from work. They replaced the Wild Bill Davison Trio at the Onyx.

Blackout No Bar to Solid Buffalo Bash

Buffalo—A blackout halted traffic and put out lights in four western New York counties May 5, but it didn't turn out the lights of Memorial Auditorium or stem the frenzy of jive and jitterbugging that went on at the annual Musician's Union Parade of Bands. More than 7,500 jammed the huge Madison-Square Garden-like structure to dance to the music of 25 bands, headed by Mitchell Ayres, and applaud the rhythms of the Andrews Sisters.

Continuous music was provided by local bands that alternated from stands at opposite sides of the auditorium. The music started at 7 p.m. and at 5:30 a.m., when this correspondent was leaving, reluctant but beat to his size-nines, the session was still going strong.

—Saul Gerber

Tiny Hill Husks Dandy Corn Crop

(Jumped from Page 1)

gory, published and popular long before there ever was such a thing as the *Hit Parade*.

Hunting around for tunes of this vintage to use, the show's advertising agency came across an old recording of *Angry* made by Tiny Hill on the Okeh label many years ago. The tune was a natural for the show but the band sounded so corny that the agency was afraid to ask George Washington Hill, president of the American Tobacco Company and the show's sponsor, to O.K. it. However, all material had to be cleared through the tobaccoist's office so the agency sent over a pianist to play the tune for him.

G. W. Hill refused to listen to the pianist and said that he wanted to hear Tiny's version, no matter how many kernels it had on it.

The killer is that not only did the tobacco prexy O.K. *Angry* for the show, but he thought Tiny



Tiny Hill

Hill's outfit terrific and a natural for the *All Time* program. A few days later contracts were drawn up and if you'll tune in to NBC on Friday nights at 8:30 p.m. you'll hear the band of yesterday playing the music of yesterday today.

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Ping to Sing



New York — Ruth Hughes Aarons is the undisputed queen of ping-pong. She won the American championship five times and the world crown twice. Now she's gone from ping to sing at the Cotillion room of the Hotel Pierre, where she warbles nightly. But she still demonstrates her proficiency at table tennis, also.

Albert Stoessel Dies at Work

New York—Albert Stoessel, the famous conductor and composer, dropped dead from a heart attack on May 12 while conducting a string instrument group from the N.Y. Philharmonic Orchestra in the auditorium of the American Academy of Arts and Letters. Mr. Stoessel was a leading member of ASCAP.

—Tommy MacWilliams

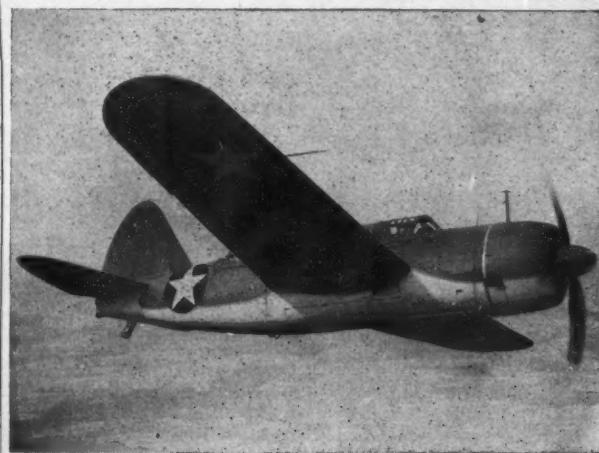
Radio Station Wins Tax Suit In Tennessee

Nashville, Tenn.—A recent chancery court decision ruled that Francis Craig, local orchestra leader, was an independent contractor and that he and members of his orchestra are not employees of the National Life and Accident Insurance company, operators of WSM. This ruling followed as a result of the insurance firm's suit against the Tennessee commissioner of labor to recover amounts assessed against the company as an employer under the State Unemployment Compensation Act, and paid under protest.

The Iris Grill was destroyed by fire April 29. Jack Gregory's ork was house band at the Iris and as the fire occurred early in the day several instruments were destroyed, at an unestimated loss.

Name bands in the Nashville territory recently were Ted Fio Rito at Camp Campbell; Muggsy Spanier at the Smyrna air base and Nashville army air center, and Andy Kirk at Paradise Amusement hall.

Pfc. Carter McClellan, former saxist and vibraharpist with Francis Craig, was starred in the army stage revue, *Sound Off*, at Ft. Lewis, Washington. . . . Kay Armon has been added to the WSM vocal staff. . . . Fred Shoemaker's orchestra renewed contract for Andrew Jackson hotel's Commodore room.



Brewster Buccaneer

Photo courtesy Brewster Aeronautical Corp.

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MCA Sponsors Draftproof Band

Hollywood Canteen Kids, Ages From 13 to 16, Set For Summer Theater Tour

Los Angeles—Of new bands appearing on the music scene here during the past year the one that is attracting most attention is Chuck Falkner's "Hollywood Canteen Kids," which bobbed up at the Hollywood Canteen about a month ago and has now been signed by MCA, which has already set the combo for a summer tour of theaters opening at the Orpheum here on June 23.

Notice the date. It couldn't have been sooner because the members of this band range in age from 13 to 16 and can't take any steady jobs until they complete their current semester at local high schools and junior high schools.

The kids have been batting around as a more or less organized unit for some time, but their first break came when MCA's Jules Stein worked out a deal whereby they have been guaranteed a small weekly stipend by the Hollywood Canteen to work there as "house band" and fill in between the gratis appearances of name bands and service outfits. The money advanced by the Canteen enabled the kids to get better instruments, supplied them with a place to rehearse and the incentive to get in and dig.

They Like It Hot

Stein also secured the services of Walter Green, well known studio and radio arranger, to give the kids some coaching and help them out with arrangements.

The kids' best selling point is their obvious enthusiasm for, and the fire they put into, swing numbers, which far outnumber the smooth scores in their big book of specials. On the sweet tunes they are just a good kid band, with weaknesses in intonation and phrasing which, though rapidly growing less, are still apparent. But on the ride numbers they sail away with a punch that just about off-sets the precision they still

have to acquire.

Couple of Star 'Men'

Stand-out "men" in the combo are Karl Kiffe, drummer, and Bob Clark, piano; aged 15 and 16 respectively. Stein will have to put this band to work at pretty good dough or these two boys can spend their vacations with established name outfits.

The sax section has an interesting feature in the presence there of an attractive, 15-year-old chick, Betty Churchill, on third alto.

Neil Cunningham, trumpet; and Warne Marsh, tenor; both show a good conception of the hot style and promise to develop into competent soloists.

Kid Sister Sings

Chuck Falkner, the leader, also plays trumpet, and works with the section part of the time. He's got a pleasant, youthful personality and fronts the band with professional ease plus just enough kid stuff to sell well. His sister, 13-year-old Barbara Falkner, handles the vocals, is on the way to working up a good modern style.

Complete personnel lines up as follows:

Falkner, Johnny Cheek, Neil Cunningham, Harry Matthews (just turned 13), trumpet; Dave Wallis, Scott McKenna, Roy Hall, trombones; Dick Selitz, Warne Marsh, Betty Churchill, Morton Friedman, Don Walters, saxes; Karl Kiffe, drums; Bob Clark, piano; Hal Jacobs, guitar; Paul Gray, bass.

BG and His Dancing Teacher



Hollywood—On the set of 20th Century-Fox *The Girl He Left Behind*, Benny Goodman chats informally with Phil Baker and with his dance instructor, Tony DeMarco (see box at the right on this page). Why is the ace alto man, Hymie Schertzer, eyeing Benny, when there are so many other interesting things in view? Or do they just get used to beauty in Hollywood?

BG's New Kick

Down Beat's grape-vine has discovered that Benny Goodman, at work in the 20th Century-Fox Studios filming *The Girl He Left Behind*, is taking time out for dancing lessons every day. Tony DeMarco, the professional dancer, also featured in the movie, has been taking BG aside daily and teaching him the subtle points of tripping a killer light fantastic. You know what it all stems from, don't you? Well, Benny ran out of the money in the dance contest held for band-leaders at the Palladium a couple of months ago, and was awarded a meagre consolation prize. But you just wait, Jackson... wait until the next band-leader dance contest comes along... we'll see who gets the consolation prize this time!

Adds Capitol Discs

Los Angeles—It was announced here that "One Spot," an independently published platter index and guide to best sellers, which heretofore has carried only the releases of Columbia, Victor and Decca firms, will hereafter list the catalogue of Capitol Records Inc.

Sidemen Safe, Despite Trade Mag's Splash

Los Angeles—Looks like musicians aren't the only ones who hit that weed occasionally. A leading Hollywood motion picture trade daily has flashed a Page 1 lead story to effect that dance band leaders are turning down offers from movie studios because the movie music directors have been raiding their bands of key musicians by offering them studio employment at higher pay.

The trade mag writer even argued that the situation had become so bad that, what with dance leaders refusing to come to Hollywood for fear of losing their men to the studios, the Palladium would soon have difficulty getting name attractions.

He Should Get Lost

The guy who wrote that article should take another whiff and go out entirely.

The fact is that anything approaching such widespread raiding of name bands by the movie studios is absolutely impossible for the simple reason that there happens to be an iron-bound AFM rule that no musician can work in pictures, either as an atmosphere or recording musician, until he has been a full member of the Los Angeles AFM local (Local 47) for one full year.

It Couldn't Happen

Permission for name bands to appear in and record music for pictures is granted only when such bands are featured and presumably important to the picture as a band, and then only when the studio employs, or has been employing, a compensating number of local musicians. The rule against individual musicians is inflexible, except in the case of nationally known soloists.

PW May Replace McCarthy Show For Summer

Los Angeles—Paul Whiteman may headline a big musical show as a summer replacement for the Chase & Sanborn program. Hot weather fill-in series contemplated by J. Walter Thompson agency would have PW as conductor of 30 to 40 piece orchestra, Dinah Shore as featured singer and Bill Goodwin as emcee.

If set-up is okayed Whiteman will continue as music advisor of the Blue net and will go back to New York as originally planned with another singer subbing for Dinah Shore on shows which may originate in the east. Dinah is tied to Hollywood by picture commitments.

over the bandstand at the Louisiana, replacing Paul Gray.

Muzzy Marcellino band was announced to replace Milt Britton's musiclovers at Florentine Gardens around June 1. . . . Pete Pontrelli, who moved out of the old Lick Pier Ballroom after a long run when it became the new Aragon, bobbed up at the Figueroa Ballroom, one of the down-town spots.

Our apologies to Nick Cochran for stating in our previous issue that Art Whiting had replaced him as alternate combo at the Palladium. Whiting is doing the alternate stint with Eddie Miller at the Palladium on Monday nights only, and Nick continues on the regular nights. Incidentally, Miller has made a fine impression on those Monday night sessions. He's ripe for a real build-up. . . . It's Henry King after Ted Lewis at the Biltmore Hotel. . . . Bill Richman expects to have his new de luxe dance spot, which is still unnamed, open by June 20. It will be located at Vermont & First St., not far from the site of the old Palomar.

Jive Jottings

The King Cole Trio drew a royal welcome on their return to Herb Rose's 331 Club, a real "homecoming" for them. "No more roamin'" said Nat, "This is home for the duration." . . . Dave Barbour, former BGuitarist and husband of Singer Peggy Lee, is wielding his plectrum at one of the local hotspots. . . . Jive Junction, the berg's latest hottery, off to a good start to the music of Harlan Leonard band, assisted by the Charioters and a big sepiia floor show.

Zutty Singleton and Cee Pee Johnson still going strong at Billy Berg's Swing Club. . . . Wingy Mannone's small combo holding forth at Balboa Beach on week-ends, probably set there for the summer. . . . Lee Young, whose band is now the music headliner at the Club Alabam, also doing plenty of recording work in the movie studios.

Looked like there would be some changes in the Woody Herman Herd when they opened at the Palladium, according to reports coming here from the north where they have been doing theaters. . . . "CORNegie Hall," another nitery enterprise, was due for a debut May 19. Located on Vine St. south of Sunset Blvd. Roy Rogers Quartet understood to have the music assignment.

Notings Today

Connie Haines is now the featured attraction at Ciro's, Sunset Blvd. swankery, where she shares the billing with Emil Coleman. . . . Paul ("Spike") Featherstone, whose band was last heard locally at the Beverly-Wilshire Hotel, took

LOS ANGELES BAND BRIEFS

Harry Schooler, the "boy promoter" who reportedly has lost plenty of that dough he gleaned last year on his swing-shift dances during the first two months of his new Aragon Ballroom venture (some estimates are as high as \$10,000 on Herb Miller and Louis Armstrong) is shooting the works on Count Basie, who opens at the beach spot June 5. What Basie does will, it seems, either

make or break Schooler.

However, the Casino Gardens, located not more than a jitterbug's wiggle across the pier from the Aragon, is evidently feeling the pull of Schooler's heavy promotion. The Casino, which has been coasting along for over a year on Leon Mojica's strictly local following, announced Jan Garber to open May 27—so, get ready to watch the big box-office battle between Basie and Garber.

JL for Trianon

While Garber and Basie are scrapping for what business is to be garnered at Ocean Park, the big rush, we predict, will be to the Trianon, where Jimmie Lunceford follows Frankie Masters June 9. The Trianon has profited from travel-restriction since it has no competition in its own locality. The pleasure-seekers from its territory who used to drive to the beaches, Los Angeles or to Balboa, are flocking to the Trianon.

Carter to Casa Manana

Freddie Slack bowed out of the

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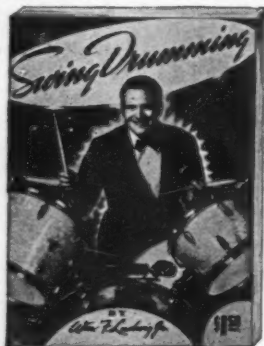
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MOVIE MUSIC

by Charles Emge

(Note: Inquiries for information regarding interesting musical sequences in motion pictures will be answered gladly by this department.)

Cabin in the Sky's defect from the Negro viewpoint is that, as usual in pictures, the Negro is presented as a kindly, childish, superstitious person who is a pretty good citizen—in his place—until the Devil gets hold of him. This doesn't prevent *Cabin in the Sky* from being one of the truly fine entertainment pictures to come out of Hollywood.

Intrinsically, the music in *Cabin in the Sky* is of no great consequence. What makes it an extraordinary picture is the extraordinary talent and sincerity of the performers, who, for sheer artistry, outshine any white cast ever assembled for a film musical.

Waters Terrific

Those who have forgotten that Ethel Waters is one of the truly great singers of popular music will re-discover her in this picture. Her big numbers are *Cabin in the Sky* and *Taking a Chance on Love*, from the original Vernon Duke-John Latouche score; and *Happiness Is a Thing Called Joe*, written for the screen version by E. Y. Harburg and Harold Arlen. Ethel Waters makes these rather ordinary pop songs sound like the world's finest music. And on top of it she turns in a dramatic performance that ranks with the best.

Lena Horne, never a great singer, sings *Honey in the Honey Comb* effectively enough, but her real triumph is on the strength of her appearance, personality and dramatic ability. In the company of less able performers than Ethel Waters and Eddie ("Rochester") Anderson, she would have walked off with the picture.

The Duke Ellington band is introduced as playing at the cafe that supplies the locale for several scenes. Ellington's principal number is *Things Ain't What They Used to Be*, by Duke's son, Mercer. It's fairly good Ellingtonia, and gives good solo spots to Lawrence Brown and other Ellington aces. The number played by the band for the "jitterbug ballet" is titled *Going Up*, an Ellington original. The band also accompanies John Sublett ("Bubbles" of "Buck & Bubbles") in *Shine*.

The Hall Johnson Choir, which appears in numerous sequences, is used effectively in the underscoring prepared by Roger Edens and George Bassman and played by the studio orchestra under Georgie Stoll. And if you listen closely you may catch a few bars of clarinet solo by Barney Bigard, who left Ellington shortly before he worked in this picture, and who worked with the MGM studio orchestra that recorded the underscore.

And now for the sad part. Louis Armstrong, the greatest individual figure in Negro music, who plays a small role in *Cabin in the Sky*, noodles a few notes on his trumpet in one fleeting scene, the sum total of his musical contribution to the picture.

Reveille for Beverly (Columbia) is a remarkable picture in only one respect. It is the first picture to come out of Hollywood which has taken full advantage of the fact that the average movie audience is almost identical with that same audience that during the past few years has become almost fanatical in its desire for the music of its favorite dance bands. In this picture the dance bands simply play the music that has made them popular with their fans just as they play it on their records, and photographed just as they appear on a ballroom or theater stage. It's so simple that no one in Hollywood ever thought of it before.

Disc Hits Featured

To the delight of the recording industry, currently subsisting on the strength of hits of other days, each band, and also the Mills Brothers and Frank Sinatra, do

numbers which they have recorded. The Mills Brothers do *Cielito Lindo*; Count Basie does *One O'Clock Jump*; The Bob Crosby band does *Big Noise from Winnetka* (the band arrangement built around the Haggart-Bauduc duet); Ellington does Billy Strayhorn's *Take the A-Train* in the only band sequence corned up with "production material"; Frank Sinatra does *Night and Day* essentially as he does it to Alex Stordahl's accompaniment on Victor, but in lieu of an orchestra he was photographed with a backing of attractive girl fiddlers and pianists playing at dummy instruments (Frank wears a well-padded full dress outfit and literally exudes romance); Freddie Slack does *Cow Cow Boogie* as he did it for Capitol Records with Ella Mae Morse.

The band numbers are fitted smoothly into the script, of a girl "disc-jockey" (Ann Miller), by the simple expedient of having a shot of the spinning record on a turn-

table resolve into the band itself.

That 'Murder' Business

We'd like to clear up some confusion that may result from a paragraph in our May 15 "Movie Music" department. We wrote there that in order to obtain full spontaneity from Betty Hutton in her *Murder, He Says* song in Paramount's *Happy Go Lucky* Music Director Robert Dolan "tried the little-used 'direct recording' method (recording and photographing simultaneously on the set)." The paragraph was cut at that point by a make-up man and didn't give an accurate impression. What actually happened was that the "direct recording" was unsatisfactory and for the final print a pre-recorded sound track was combined with the picture track made during the direct recording. The fact that they matched was a miracle—a miracle resulting from Betty Hutton's perfect timing of her song and action.

Answering the Mail

Naomi: Louis, Shreveport: Nan

Wynn's voice came from Rita Hayworth's lips in both *You Were Never Lovelier* (Columbia) and *My Gal Sal* (20th Century-Fox). Nan is under contract to Columbia and it looks like she is finally slated for the breaks to which she is entitled. Have had no luck yet in identifying that unseen singer in *Million Dollar Baby*, but I'm still working on it.

James Schmidt, New York: The trumpet player who did the solo work on *Trumpet Rhapsody* in the Republic picture *Ice-Capades Revue* was Gene Lafreniere, a fine young trumpet man who never wasted much time in dance bands. He hails from Santa Monica, Calif., broke into radio and studio work in Hollywood while still just a kid. He is currently with 370th AAF Band at San Bernardino Air Depot.

Hamp on Stem

New York—Lionel Hampton and his band open for one week at Loew's State theater on June 10 for their first Broadway run.

Small Fry



Oakland, Calif.—Tommy is only 2½ years old, but he can distinguish between trumpet, tenor, piano and Harry James by sound alone. He's the son of Mr. and Mrs. H. R. Bonniwell, and here is scuffling with his pa's horn.

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THE WAR EFFORT IS THE MAIN CONCERN of the Olds organization these days, for the attainment of Victory is now the biggest job any of us has to do. But all the while Olds is expanding its facilities to produce more and better precision parts for the Air Corps; it is building magnificently for the future when peacetime pursuits, like good music, will again be the main concern of the world. Meanwhile, as loyal Olds workers "carry on," devoting all their talents to the war task, thousands of Olds players like these fine musicians from Tracy, California, high school are carrying on, maintaining morale at home and keeping alive the glorious American traditions of freedom and democracy.

CHICAGO MUSICAL INSTRUMENT COMPANY



— BRASS FOR VICTORY... —

Musicians Mixed Up in School Board Scuffle

Los Angeles—A curious sidelight on the recent municipal election here is the fact that in the political scuffle for positions on the Board of Education the loser was Fay Allen, member (and secretary) of Local 767, Negro musicians' union, and a winner was J. Paul Elliott, trumpet-playing attorney, member of Local 47, "white" musicians' union.

Mrs. Allen, the only Negro to hold a prominent electoral position in a major U. S. city, had held her seat on the school board for several terms. She was endorsed by all labor-political groups and most bona fide civic and good-government organizations, but in this year's extremely tight turnout her supporters failed to "get out the vote," and she was defeated by a Mrs. Marie Adams.

Immediately following the municipal election, Boardmember Dr. J. V. Askey resigned, saying that he felt he should devote all his time to his medical practice. Elliott was elected by the other boardmembers to fill the vacancy.

Had Dr. Askey been in more of a hurry to get back to his patients he might have resigned prior to the election. In that case Mrs. Allen, with the next highest number of votes, would have been re-elected to the vacancy left by Askey's resignation.

Elliott has been a prominent attorney here for years but he has never given up music as an avocation. For 20 years he has been playing his trumpet two nights a week at Ryan's Dancing Academy.

Ted Lewis Film Script in Work

Hollywood—Monte Brice is preparing a tentative script for film based on life of Ted Lewis and titled *When My Baby Smiles at Me*. Columbia studio execs stress the fact that deal is still in conference stage and that final decision will depend on how the script shapes up.

Looked like Columbia's plan to do a biographical film on Al Jolson with singer playing principal role was about set but studio reported papers were not signed.

Django Reinhardt

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Current

Cabin in the Sky (MGM), Duke Ellington orchestra, Louis Armstrong (as a single).

Johnny Comes Marching Home (Reviewed in May 1 issue).

Hit Parade of 1943 (Republic), Freddy Martin, Count Basie, Ray McKinley (Reviewed in Down Beat April 15).

To Be Released

Best Foot Forward (MGM), Harry James.

Girl Crazy, Du Barry Was a Lady (MGM), Tommy Dorsey.

Presenting Lily Mars (MGM), Bob Crosby, Tommy Dorsey.

Stormy Weather (20th Century-Fox), Cab Calloway, Fats Waller.

Reveille with Beverly (Columbia), Count Basie, Freddie Slack, Duke Ellington.

Follow the Band (Universal), Alvino Rey.

I Dood It (MGM), Jimmy Dorsey.

The Sky's the Limit (RKO), Freddie Slack.

Wintertime (20th Century-Fox), Woody Herman.

The Girls He Left Behind (20th Century-Fox), Benny Goodman.

What's Buzzin' Cousin (Columbia), Freddy Martin.

Jam Session (Columbia), Louis Armstrong, Jan Garber, Casa Loma, Teddy Powell, Alvino Rey, Jan Savitt, Charlie Barnet.

Ridin' High (Paramount), Milt Britton.

School for Jive (Universal), Eddie Miller.

Melody Parade (Monogram), Ted Fio Rito, Anson Weeks.

Spotlight Parade (Monogram), Herb Miller.

As Thousands Cheer (MGM), Benny Carter, Kay Kyser, Bob Crosby.

Right About Face (MGM), Kay Kyser.

Meet the People (MGM), Vaughn Monroe.

Girls, Inc. (Universal), Casa Loma.

Larseny with Music (Universal), Alvino Rey.

Around the World (RKO), Kay Kyser.

New York—Diosa Costello, Latin-American dancer-singer, currently at La Conga, has been signed to appear in a full-length picture to be made in Mexico.

Can You Do It?



Hollywood—The inspired Columbia press agent avers that Leslie Brooks, on the set of *What's Buzzin' Cousin*, is giving out with a combination vocal and drum solo. We don't believe it, brother!

Seven Bands Lined Up for 'Jam Session'

Hollywood—Two more dance orks had been added to the line-up of name outfits signed by Columbia for its forthcoming picture, *Jam Session*, but the studio still didn't know or wasn't ready to reveal what the story would be.

The two bands added to the roster set for *Jam Session* were the Jan Savitt and Charlie Barnet combos. Others previously signed included Louis Armstrong, Jan Garber, Casa Loma, Teddy Powell and Alvino Rey. The sequences featuring Savitt, Powell and Barnet are being shot in the east.

Ginny Simms to MGM From RKO

Hollywood—Ginny Simms, one time band chirper (Kay Kyser) who has been carving out a career for herself as a Hollywood movie actress at RKO, has moved over to MGM. Details of the contract which lured Ginny to the Culver City lot have not been revealed; however, fact that MGM is turning out scads of musicals while RKO generally makes only two or three a year is no doubt one of the main factors.

No assignment had been announced for Ginny at writing but a good guess is that she will be cast in one of the big tuners now in preparation at MGM, *Ziegfeld Follies* or *Up and Down Broadway*.

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Benny Goodman signed for another picture at 20th-Fox. He's currently finishing up on *The Girls He Left Behind* and will probably return to Hollywood next fall for the follow-up.

Seventy-piece ork under baton of Edward Ward worked three days recording Ward's original underscore for Universal's *Phantom of the Opera*.

St. Brendan's Boy Choir, internationally famous vocal group, recorded special music for use in opening of RKO's *This Land Is Mine*, scored by Lothar Perl under direction of Constantin Bakaleinikoff.

Harry Warren, Hollywood's No. 1 tune-turner, on contract at 20th Century-Fox for last three years, left that lot at conclusion of melody stint with *Leo Robin* on *The Girls He Left Behind*. Plans to free-lance.

Joe Lilley, Paramount's musical man-of-all-work (arranges, composes, coaches, plays piano) doing vocal arrangements for and coaching Dorothy Lamour, Betty Hutton, Diana Lynn, and Mimi Chandler, for their roles as the four singing Angel sisters in *And the Angels Sing*.

Kay Thompson, radio singer and arranger-director for girl vocompos, signed by MGM to arrange and coach MGM singers.

Spike Jones and His City Slickers do musical background for Walter Lantz cartoon music comedy, *King of Siam*, utilizing song of same name written by Del Porter (who sings it on the Spike Jones platter) and Paul Hoeft.

Republic purchased picture-right to Cole Porter song *Blow, Gabriel, Blow* for use in *Dancing Debs*. Song was recorded for the picture by a 20-voice chorus.

Walt Goldman secured publication rights to five songs from Columbia picture *Red Head* from Manhattan, by Walter Samuels and Sol Chaplin.

Merrill Rodin, 11-year-old nephew of Gil Rodin (now heading band in Coast Artillery), draws good role in 20th-Fox picture *Song of Bernadette*. Kid is one of Hollywood's leading child actors since his hit as little Dutch boy in *The Pied Piper* with Monty Woolley.

Loumell Morgan Trio, popular Hollywood swing combo currently at Swanee Inn, do several numbers in Monogram's *Melody Parade*.

Nat Shilkret assigned as music director of MGM's saga of nurses on Bataan, *Cry Havoc*.

Hoosier Hot Shots, bucolic bandmen of radio note, signed for Republic's *Hoosier Holiday*.

Boris Morros and S. P. Eagle, 20th-Fox producers (Tales of Manhattan) have assigned Ladislav Fodor and John Jacobi to work up script for film musical based on "Best Tunes-Carnegie Hall" idea.

Richard Hageman, noted as composer and Metropera conductor, cast in straight acting role in Andrew Stone production *Hi Diddle Diddle*. Musician will play role of stock broker. His score for picture *Stage Coach* won Academy award in 1939.

The BEAT covers all the music news from coast to coast.

How About PRESS CLIPPINGS

We maintain a special entertainment and radio department—inquiries solicited.

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Casa Loma Gets Several Good Movie Breaks

Hollywood—The Casa Loma band caught its share and more of movie breaks during their sojourn on the coast. In addition to a spot in Columbia's "cavalcade of bands," *Jam Session*, the unit did a short for Universal and immediately was signed by the same studio for a featured role in *Girls, Inc.*, the nite club opus currently in production there.

Girls, Inc., stacks up as a grade-A production, with a cast headed by Harriet Hilliard, Grace McDonald, Leon Errol, David Bacon and Maureen Cannon. Also drawing featured billing is the vocal group, Jo Stafford and Her Pied Pipers.

Casa Loma band will be heard in two feature numbers from their standard repertoire, *Chant of the Jungle* and *Take It and Git*, and are also supplying music for several vocal, dance and production numbers.

Anita O'Day in Coast Nitery As Single Act

Los Angeles—Anita O'Day, former Krupa canary, is now singing at Charlie Foy's Supper Club, an exclusive nitery, popular with the movie set, located on Ventura Blvd. in North Hollywood.

Anita is working strictly as a single, doing two songs in each floor show. Music at Foy's is handled by Johnny ("Scat") Davis, fronting a small local combo.

The singer left Krupa to become the wife of Carl Hoff, well known golf pro, now in the air force and stationed not far from here. She is living in Hollywood in order to be as close as possible to her husband, says she is not interested in any dance band offers that would involve traveling.

Opera Conductor Sues Film Studio

Los Angeles—Pietro Cimini, widely known operatic conductor, filed a suit against 20th Century-Fox charging that he had been "libeled, defamed and ridiculed" in a scene in the picture *Hello, Frisco, Hello*, and asking a cool half million bucks worth of exemplary and punitive damages.

In *Hello, Frisco* an operatic conductor is tossed out of a room with a remark to the effect that he is "just a ham." In the script the conductor is named "Champini," but Cimini (pronounced "Chameeny") claims that the actor in the sequence made it sound like his name.

Mercer May Be Hope Sub

Los Angeles—Of several air shows under consideration here as summer replacement for the Bob Hope-Pepodent program the one that seemed to have the inside edge was a musical show tagged "Johnny Mercer's Music Shop," featuring the well known song writer.

Ork for the series if it is accepted, will be under the direction of Paul Weststein, formerly arranger for the old Bob Crosby band.

Lyman Starts Theater Tour

New York—Abe Lyman closes a long run at the Hotel Lincoln on June 8, with Bobby Sherwood taking over, and embarks on an 18 week theater tour. Next NYC date will find him at the Stand theater, opening on September 3 for six weeks.

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Hoagland Honored by Mexicans

First American Band to Play for Government at Foreign Ministry Ball

by JOSEPH RAYMOND

Mexico City—What you see in the photo in the adjoining column is Maestro Everett Hoagland giving the traditional Latin-American "abrazo" with México's Ernesto Riestra at Ciro's night club in the Hotel Reforma. An "abrazo" is simply the encircling of friendly, welcoming arms, signifying pleasure at meeting, a little more active, flourishing and demonstrative way of showing appreciation and estimation—in this case, one dance band leader to another, a Mexican to an American.

This particular "abrazo" is a Panamerican "abrazo." It represents the drawing together of the United States and the Mexican dance music and musicians. Ernesto Riestra, photographed with Hoagland, is leader of Ciro's dance orchestra. Both grin contentedly into a *Down Beat* camera quick to catch such momentous scenes. Everett Hoagland has been splitting the evenings with Ernesto Riestra since November, 1942, at Ciro's.

Everett Gets Tribute

President Calderón Guardia of Costa Rica was in Ciro's a few nights ago. He listened intently to the American orchestra. Two days later Everett Hoagland received a tribute that has never to

my knowledge been given an American orchestra outside the U. S. He was invited to play for the presidents of México and Costa Rica at a special ball given by the Mexican Foreign Ministry. This is the first time any band other than Mexicans has played for the government here. Actually, it is an official recognition of the American dance music and musicians!

The Riestra-Hoagland orchestras are like one big family, even though they speak separate languages. Like 24 children, they play, trade licks, exchange musical ideas, develop choruses, write arrangements.

Morning Jam Sessions

Music knows no language, for it is one of its own.

At three in the morning a Panamerican jam session usually takes place in Mexico City. This goes on until dawn. The músicos, Mexicanos and Americanos, jam and improvise on everything: *Guadalajara*, *Praise the Lord and Pass*

This, My Fran's, Is An 'Abrazo'



Mexico City—Everett Hoagland (right) of the U.S.A., and Ernesto Riestra, Mexican conductor, demonstrate the spirit in which they are splitting the sessions with their dance bands at Ciro's night club with an "abrazo," which means the encircling of friendly, welcoming arms or, in other words, a plain old-fashioned hug.

the Ammunition, *Zacatecas*, *I Never Knew*, *Feria de Las Flores*, *Tiger Rag*. Hoagland's band recently has

contributed three soldiers to the U. S. army, which has caused replacements by Mexican músicos. They are pianist, drummer, and

Shaw Gets Fat Royalty Check

New York—The royalty check which Victor recently sent to band-leader Artie Shaw's attorney ran over \$17,000 and was larger than any similar compensation received by the leader, now leading a navy band, while he was at the peak of his civilian fame.

saxist. Of them Hoagland enthusiastically said:

"The Mexican musicians are doing a terrific job in my band!"

Has Mexican Pianist

Johnny Anderson, his former pianist until he was called to San Antonio, Texas, played an ideal piano at Ciro's, but he has been fully replaced by Pepe (Joe) Suárez who is one of México's best disciplined dance pianists (a chorus and analysis will be published in a few weeks by *Down Beat*). Suárez plays concert numbers at the beginning of sets under the Ciro's spotlight, such as *Rhapsody in Blue*, before swinging into dance numbers with Hoagland. The Mexican músicos are thrilled to have such an opportunity of working with American musicians.

It is possible that Hoagland will be fronting an all-Mexican band in a few months. His big secret dream is to take an ideal selection of Mexican músicos to New York . . . say, the Waldorf-Astoria or the Paramount theater.

"They'd play a conga, a rumba, a samba, perhaps a danzón, then . . . bang! . . . swing into improvisations that would knock the Americans over! What a tremendous score for Panamericanism that would be!" Hoagland exclaimed a few nights ago.

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Nix the Evil Gossip, Cries Musician's Gal

(Down Beat received the following letter from the sweetheart of a musician serving overseas. Because she believes her writing style is "corny," she asked us to withhold her name. With no comment on her style, we present her letter with no editorial revision, as one of the most sincere and human documents it has been our privilege to receive.)

Let me start with a story. It's true. My fiancé is an army musician overseas. For several months, off and on, he mentioned in letters how another musician (Bill, let's call him), and some of the others, had only two ideas: to do their best in the service, for work; and, for pleasure, to wait and come home to their girls once that work is finished.

I heard often how Bill, among others, frequently didn't take leaves, finding more pleasure in staying in and writing home. After the band had been away for a while, various other men saw them or heard about them, and in other ways reports started. As a result Bill got a letter from his wife, saying he could have had her with him all along but hadn't wanted to, that he would be in a safe spot for the duration, and that he could have his "ball," since that was what he wanted. All untrue; the truth was just the opposite. His wife hadn't known he was to move up. But her letter reached him the day he was due to leave for an advanced base in a fighting zone.

HERE LIES TRUE SABOTAGE!

Could there have been a better way to sabotage either Bill or his buddies or his wife? It wasn't her fault. She merely failed to recognize lies when she met them. It wasn't his; he had lived only for the time when he could return to her, after doing his best in his service job.

Musicians and their friends take a peculiar pleasure in sensational gossip. True, there's no kick in whispering that a man is being a good soldier and still loves his wife—at least not to most people. It's the best of kicks to the man himself, but the civilians back home like to mention the few who are wild in service. There are some; a uniform doesn't change the man inside it. But many pleasure-loving musicians have gone into service determined to do a serious job now and get their pleasure after winning the war. The majority are doing just that, whether they were wild in civilian days or not. The few who aren't doing it are known to those who should know, and the rest of us have no way of knowing and shouldn't be interested.

It may seem unimportant. It wasn't unimportant that day to Bill or to the other men in his unit, who, leaving for the front, got in a panic about what lies their girls might be hearing. It wasn't unimportant to the Nazis when they took pains to forge letters from home to French soldiers at the front, telling thousands of soldiers that their wives were stepping out. The newspapers said at the time that this had much to do with the collapse of French morale!

NAZI RATS USED THIS SYSTEM!

The catty rumors spread by a few evil souls in musical circles aren't going to make America collapse. But they can do great hurt to many hearts, and they don't help the war when they send a man off as Bill was sent. It's impossible to believe, unless it has happened to you, but there are many people—friends, too—who delight in mentioning stories to get a rise out of the man in service or the girl left behind.

Down Under



Melbourne, Australia—Sgt. O. A. Volpe, who used to play drums in and around Cleveland, poses here with the daughter of an Australian family at whose home he frequently is a weekend guest. He is now company bugler and tries to give it that Muggsy touch.

Fresh Record Drive Planned

New York—Records for Our Fighting Men, an organization which collects discs for use in the camps and canteens of servicemen, announced that its second big drive will begin on July 3 through July 31. The organization, using members of the American Legion and the American Legion Auxiliary as collecting agents, conducts a house-to-house canvassing for old platters which are sold as scrap to record firms. With the money thus obtained, new recordings are bought and distributed to service centers.

It's really a problem peculiar to musical units in many ways. The musical grapevine spreads everywhere, because so many musicians know each other, and gossip spreads easily. Many hangers-on in musical circles live only to spread gossip, and often enough to manufacture it. Professional musicians in service, if known at all, are watched and talked about, especially when there is little else that may be talked about in zones where military secrecy prevails. In other words, it's a very cohesive and very talkative group.

MUSIC GRAPEVINE SPREADS EASILY

The men like Bill may be the ones who most loved to gossip in civilian days. That doesn't matter. What matters is that servicemen, some in fighting zones or at the front, are made to suffer the deepest hurt that could be inflicted on a man in such a spot, and the girls who have been backing them up, and on whose letters the men literally live, are made to suffer similarly.

This kind of talk is sabotage! Anyone repeating a rumor should know that in his heart. Anyone hearing a rumor should spurn it as sabotage. That is the easiest thing we can do for these boys.

Don't think it isn't widespread; it's just as widespread as the music business itself! Anyone connected with the business who is honest with himself will admit it.

Some of us will never doubt our man. Some of us have found that war and separation bring us closer together than we ever were before. But not all are that fortunate. Any girl who loves her man trusts him, if she's worth anything, but after the —nth encounter with lies it gets tough. The funny thing is that the rumors are so silly their falseness is obvious; but mail from a fighting zone is slow, and gossip is quick. No girl—or man—need despair because of gossip, if she will only take to heart the one great lesson the war has for everyone—have faith!

It's the gossipers, rather, who should despair because of the possible consequences of their sabotage!

Let one of the men overseas speak: "I will do my best, but it is awful when someone back home says that this is a 'ball' for us. That is one of the worst things about this war: The women at home think that their man overseas has such a good time, and the girl back in America says, 'Well, I'll have a good time, too.' That is the wrongest idea of an overseas man; for all these poor men have here is nothing."

The music business has sent some darn good guys and some darn good bands into service. There's no front that doesn't have some musician or a whole pro band by now. Let's give them a chance to do their job! Gossip has always been our mainstay, but keeping faith with these guys must be our mainstay now. Button that lip, bud, and give our musician-fighters a chance! Do anything else, and you sell yourself as well as them and the U.S., down the river!



RAGTIME MARCHES ON

NEW NUMBERS

GOLDSMITH—A nine pound, fifteen ounce son, William Edward, to Mr. and Mrs. Art Goldsmith, May 5, in Chicago. Father is booking agent.

FOX—A six pound, fourteen ounce son,

Leo Steven, to Mr. and Mrs. Harold Fox, May 10, in Chicago. Father is former Chick Winters trumpeter.

LANG—A seven pound son, Roger Philip, to Mr. and Mrs. Philip Lang, April 21, in Rockville Centre, L. I., N. Y. Father is band arrangement reviewer for Down Beat.

POWER—A son to Mr. and Mrs. John D. Power, April 19, in St. John, N. B. Father is former orchestra leader and pianist, now in the Canadian army.

GERSHWIN—A son to Mr. and Mrs. Arthur Gershwin, May 3, in New York. Father is songwriter.

TURNER—A son to Mr. and Mrs. Jimmy Turner, April 17, in San Francisco. Father is violinist and vocalist with Dick Foy's orchestra.

TIED NOTES

JONES-OSTERWYN—Don Jones, trombonist with Vaughn Monroe, to Lettie Osterwyn, April 17, in New York City.

LISHON-LEATO—Henri Lishon, former ork leader, now in the army, to Lorraine Leato, dancer, April 22, in San Antonio, Tex.

BRODBECK-BURLEYSON—Nelson Brodbeck, pianist with Clyde Lucas ork, to Aline Burleyson, May 4, in Newport, Ky. VOORHEIS-WIGGINS—Bill Voorheis, drummer with "Goldie" Goldfield ork, to Opal Wiggins, May 4, in Akron, O.

FINAL BAR

STERNFELD—Albert Sternfeld, known as Chick Castle, well-known songplugger, May 11, in Chicago.

ACUFF—Neill Acuff, father of Roy Acuff, featured artist on WSM's Grand Ole Opry, April 29, in Knoxville, Tenn.

ZICKEL—Harry H. Zickel, 65, musician and composer, April 25, in Huntington Woods, Mich.

ALLEN—Ovid E. (Slim) Allen, 31, vocalist, April 23, in Nashville, Tenn.

BALISTRERI—Anthony J. Balistreri, known as Red Bell, 22, musician and orchestra leader, April 29, in Rochester, Minn.

RUBSAM—Edward F. Rubsam, 71, prominent Newark musician, April 26, in Newark, N.J.

ANGHINELLI—Edward D. Anghinelli, 55, composer and pianist, April 26, in New York.

TILKIN—Samuel Tilklin, former trombonist with the New York Philharmonic Symphony Orchestra, recently, in New York.

Wants Bandsmen

A. R. Teta, secretary of the Army & Navy Bandsmen association, is getting requests from many bandmasters for musicians, and will assist in placing any side-men who want to join army bands, whether they are in or out of service at present. Address him in care of P. O. Box 1265, Atlanta, Ga.

Tubs and Trams

Curtis Bay, Md.—Two drummers and two trombone players, who must already be members of the coast guard, are wanted here. The trams must be dance men, and the skin-beaters must be able to play in a military band, but can be dance men, too. Communicate with Wally Luckhardt here.

The Beat covers the music news from coast to coast.

The New work, curru GAC. in Mi ford Stuyv Keit Montel Grayce in her Box in William organis at Jer Sid six-pie at Bill shoe in Perry in the Moritz, and Ma week e hotel in The Helenlu tillion in New is givin Jofo H signed singer, Rendes Skeet singer, at Jay's The T playing in New Cassano piano a Sugar colored Athletic Marian George New Y on WGL

Vick New

Los A producer signed Ginny S gram, h pected, been app radio di & Beldin Knigh Love Co Simms p a lyric w

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Cocktail UNITS

The Dave Roberts Trio, held over at Jack Dempsey's in New York, broadcast Monday nights over the Mutual network. . . . Gloria Parker and her eight-piece male band, currently at Club Candee in Syracuse, N. Y., have signed with GAC. . . . Erskine Butterfield was held over at the Dome in Minneapolis. . . . The Stafford Twins are at the Peter Stuyvesant hotel in Buffalo.

Keithley Quartet continues at Monteleone's in New Orleans. . . . Grayce Jaymes, singing pianist, is in her fourth month at the Music Box in Paterson, N. J., booked by William Morris. . . . Tiny Daye, organist, holds a duration contract at Jerry's in Paterson.

Sid Prussin, tenor sax, and his six-piece combo play for dancing at Billy Rose's Diamond Horseshoe in New York. . . . The Ron Perry orchestra opens the season in the Sidewalk cafe of the St. Moritz, New York. . . . Marianne and Mayo just completed an eight week engagement at the Michiana hotel in South Bend.

The Scott Sisters, Adele and Helen, are clicking in the Cotton Lounge of the Jung Hotel in New Orleans. . . . Mike Special is giving a build-up to blues singer Jojo Henderson. . . . CRA has signed Bill Huggins, guitarist and singer, and set him at Wolf's Rendezvous in Philadelphia.

Skeets Light, boogie pianist and singer, opens the summer season at Jay's in Asbury Park, N. J. . . . The Tommy Purcell quartet is playing for dancing at Martin's in New York, alternating with Cassano & Norton, boy and girl piano and guitar team. . . . The Sugar Hill Quartet is the only colored unit ever to work the Turf Athletic club in Galveston. . . . Marian Brent, who sang with George Sterney at the Edison in New York, is getting a build-up on WGR in Buffalo.

Vick Knight Gets New Agency Post

Los Angeles—Vick Knight, radio producer and songwriter, who resigned recently as pilot of the Ginny Simms Philip Morris program, has bobbed up, as was expected, in a new job. Knight has been appointed vice president and radio director of the Foote, Cone & Belding agency.

Knight is the writer of the *I Love Coffee* song featured on the Simms program as the subject for a lyric writing contest.

Heave Ho, My Lads—and Mary



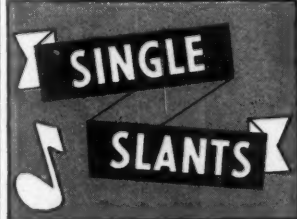
Hollywood—Ted Weems shows the official song of the maritime service to his former vocalist, Mary Lee, who is starring in Republic's *Shantytown*, and is due for a buildup at that studio.

Hal Davis Now Disc Jockey

New York—While waiting for sea duty orders, Hal Davis, now of the navy, formerly publicity man of CBS, Columbia Records and the Hal Davis-Les Lieber office, is gathering material for a new 15-minute CBS program (4:45-5 p.m., twice a week), featuring records of navy bandleaders and news of navy musicians' activities.

Davis is also furnishing talent and entertainment for the Waves at Hunter college every Saturday afternoon. In his line-up have appeared Jimmy Dorsey and his band; Henry Jerome and his band; Larry Adler, harmonica artist; pianist Walter Gross; singers Vera Barton, Hope Emerson, and Conrad Thibault.

The other member of the Davis-Lieber partnership, has just joined the army.



FATS WALLER

Reviewed at Loew's State, New York

Wherever Fats Waller plays—Carnegie Hall or Loew's State—the music is the same: ingratiating.

At Loew's, Fats played three piano solos, *The Joint Is Jumpin'*, *Two Sleepy People*, and *Hallelujah*. The first two he also sang.

Ebullience is in his playing, escaping freely through his touch, light and authoritative, and through his ideas, curling themselves comfortably under his fingers.

When he sings, that's joy.

The latter part of his short stay on stage was spent accompanying vocalist Myra Johnson in *Heard That Song Before, I Got It Bad*,

and *St. Louis Blues*. Accompanying is an art in itself. Fats has it mastered. He never consciously took attention from the singer, yet anyone listening to the background conversation his piano was carrying, might not have heard the singer at all. And she sang very loud.

With Bach, the clavichord was well-tempered. With Fats, the piano is well-tempered. The Loew's audience could have been much more so, had Fats been on stage about twice as long as he was.

—ale

MILDRED BAILEY

(Reviewed at Cafe Society Uptown, New York)

Maybe you don't know it, but it's a lot tougher to describe something that's good and tell why it's good than it is to give out with the heavy-handed thumbs-down.

It's possible to think of reasons why Mildred Bailey is head and shoulders above most of the singers you hear today: she has a warm, natural voice, a finished technique, and the same highly developed sense of intonation and rhythm that you find in the best jazz musicians.

But more than that, Mildred Bailey sings with something that you can only call "feeling." Whether she's doing a blues number or a clever special material tune, you know that she's not only trying to entertain the crowd but is singing because she loves to sing. Along with people like Bing Crosby and Duke Ellington, she has an inner quality that comes through and marks her work as something special and far, far out of the ordinary. That extra fillip of quality can't be bought, nor even developed from a good initial talent. You've either got it or you haven't.

The other night at Cafe Society, Mildred showed an enthusiastic audience that she still has it. Back in New York for the first time after an absence filled with hard breaks and illness, and looking better than she has for a long time, Mildred sang *Lover Come Back To Me*, *Georgia, Rockin' Chair*, and a new ballad called *Now We Know* as well as songs can be sung. As Django Reinhardt might say, if his French were as bad as mine, "C'est tout, frere."

—tac

PAT TRAVERS

and Her Men About Town

(Reviewed at the Hickory House, New York)

Although the demand for cocktail units has increased greatly, because of the influx of sidemen from the larger bands into the army, many of the New York spots are blundering in their efforts to find suitable small replacements for the 10, 12, or 14 piece outfits.

Pat Travers and her group are fine musicians, but seem to be out of place at the Hickory. For one thing, they play music for dancing; tangos, congas and waltzes, as well as novelty numbers and rhythm tunes, and the Hickory House has no dance floor. In the past the spot has featured small bands with a kick supplied by one or two outstanding sidemen. The clientele is the "Let's sit at the bar" kind and the bar encircles the musicians, spotlighting them.

Patty, an attractive brunette, handles the maracas and sings pleasantly in Spanish and English. Instrumentation is Frank Darling, bass; Vinnie Errico, guitar; and Joe Barque, doubling on piano and vibes.

A little more attention to bookings might do a lot for this combination. The sleek society room of a smart hotel, yes. The Hickory House with a tradition of class swing, no.

—bar

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<i>NIGHT HOP</i>
<i>Charlie Barnet's</i> |
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<i>Bob Chester's</i> | 18. SOUTHERN FRIED
<i>Arrangement of</i> |
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<i>Ball</i>
<i>Teddy Powell's Arr.</i> | 12. UNDECIDED
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<i>Will Osborne Arr. of</i> | 22. SOFT SHOE SHUFFLE
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Jazz Ambassador Off Again

Carolina Band Leader Returns To Argentina

Harold Mickey to Spread Gospel in Buenos Aires Anew

by Amy Lee

New York—Harold Mickey, Winston-Salem pianist-composer-arranger-bandleader, who made good the North American way in South America, has left again for Buenos Aires, after three years' intermission in the United States, with an MCA contract and plans to re-organize his band in B. A. Back in 1933, Mickey and five members of his band from the Munson liner, *Southern Cross*, let the boat sail without them while they kept a blind date with a job in Buenos Aires.

The blind date turned out to be that one in a million, for Mickey stayed with it on the bandstand at City Hotel, two years. And until 1940, when he came back to the U. S., the name Mickey meant not Mickey Mouse, but American jazz music in the Argentine.

No Mickey Mouse?

More credit is due Mickey for that accomplishment than might meet the eye, for when he first hit Buenos Aires, the citizens tied him up right away with Disney's familiar little character, Mickey Mouse. And though he ran his ads directly above the M. Mouse comic strip, a commendable capitalization on an obvious asset, H. Mickey did not play Mickey M. music.

"We played a conglomeration," Mickey said, between elevators and crocstown taxi jumps a couple of weeks ago in New York. "We had to be versatile, we played so many different dates—hotels, ballrooms, radio, private parties, diplomatic functions, and kids' parties. We sort of specialized in playing for kids, after we began doing the Christmas benefits for poor children of the city. We built up a library of tunes they liked—*Santa Claus Is Coming to Town*, *Who's Afraid of the Big Bad Wolf*, *Three Little Pigs*, *Little Man*, *You've Had a Busy Day*."

Philadelphia Melodians

Besides Mickey Mouse, the Argentinians had another U. S. tie

Mickey in Buenos Aires



This is Harold Mickey and the orchestra which he conducted in Buenos Aires during his previous stay there. The "V for Victory" formation is strictly a coincidence, because the photo was posed more than three years ago. At least two of this original group will be in Mickey's new combination.

up for Hal—Philadelphia. They knew there was a Philadelphia Symphony orchestra, and Mickey being from the U. S. (albeit from North Carolina, not Pennsylvania), he and his band must be Harold Mickey and his Philadelphia Melodians. It stuck for a year.

As the North America members of his band gradually drifted north, Mickey, with an all South American personnel, played North American dance music at the Embassy Night Club, the Plaza Hotel (the hotel in B. A.), on Radio Stentor, Radio Splendide, Radio Excelsior, and Radio Belgrano. He was on the Camel program in S. A. when Benny Goodman rode the N. A. Camel hour. He has done music for movies, and his was the first South American orchestra to appear in television. He has recorded quite extensively for Odeon (Decca in the U. S.).

'Jazz Needed There'

Odeon is a name that's sweet music to Mickey's ears for more than recording reasons, for at a new tea room, or *confiteria*, called the Odeon (and Buenos Aires has these luxurious tea rooms every other block or so, where whole families come to enjoy food, drink, and music), where for two months a classical outfit had been playing to empty tables, Mickey's band moved in and played to a full house—so consistently that all the other *confiterias* took the hint, and

traded their long hair music for short, cut U. S. style.

"South Americans get a bigger kick out of our music than their own," Mickey said. "They need our jazz to offset the mournfulness of their tango."

Though Hal played some tangos, rumbas, sambas, and congas, his main dish was U. S. dance music. "We were always considered the jazz band," he explained, "as most hotels there employ three bands—a tango band, a rumba band, and a jazz band. And sometimes four—a band to play Viennese waltzes!"

Reversal of Form

Mickey had to come home to play Latin-American music! Here on a visit in 1940, he was confronted with a Latin-American outfit at the King Cotton Hotel, Greensboro, N. C., in search of a leader. And who could fill the spot but Harold Mickey, the famed North Carolina South American bandleader!

Therefore, from then until 1943, the boy from Winston-Salem who, with a band of Argentinians, played U. S. jazz in South America, dished out, with a group of fellow Carolinians, Latin-American music in North America.

"Tell 'em," said Mickey, his parting words before hopping off to B. A. where his original bassman, Emilio Puglisi, and his violinist-assistant director-Argentine representative, Bernardo Stalman, are awaiting him, "I'm going to do all I can down there to make them like us, and know us better. Music can do more any time than a diplomatic speech to better relations!"

Lulu Comes On

New York—Lulu Bates, 1943 counterpart of Sophie Tucker, is the Blue Network's newest solid asset in the rhythm-singing department. Accompanied by Joe Rines and his band, Lulu began her series of 6:15 to 6:30 p.m. sustainers, five times a week, Monday through Friday, on May 17.

ORCHESTRATION REVIEWS..

By TOM HERRICK

In a Little Church in England

Pub. by Marks, Arr. by George Cole

Latin-American specialist George Cole takes a brief leave of absence from his usual activities to turn out and A-1 stock on a current pop tune. He opens up *Church* with a bell-tone chime effect, brass answering saxes and thence into the first chorus which is split between saxes and brass with the reed accompaniment figures still chiming. Harmon muted brass share the special with trombone with tasty reeds, clary on top, in the background. The last is full ensemble with interesting sax unison backing up brass. Nice arrangement.

Russian Dressing The Navy Bounce Military Swing

Three more Jimmy Dale originals for small combos with trumpet, rhythm and three saxes. *Russian* moves right along at a fast clip and features a good deal of ensemble up front. Alto sax takes a bit of jazz at C and trumpet gets some after C. Tenor rides at E with ensemble stop figures in the background and the last rides out nicely. *Navy* is a rapid bounce, too, and gives the saxes some work in the first chorus. There's ensemble at C and D and some trumpet take-off before the sax chorus at E. Trumpet and tenor take it out. *Military* is another fastie built on the Adjutant's bugle call. Trumpet and tenor get some jazz and the rest is mostly ensemble and saxes.

Dance of the Gremlins

Published by BVC, Arr. by Buck Clayton

Charley Hathaway, who adapts most of the excellent Basie stocks from the record arrangements, does his usual accurate job with *Gremlins* and, as usual, it's typical Basie. Saxes open it up after a solid intro and relinquish the lead to Brass at the bridge. Follows tenor solo, hot trumpet and more sax work to the screamer at the end with winds up with a trick ending.

I Wonder What's Become of Sally

Pub. by Advance, Arr. by Paul Weirick

That old, old one dolled up and made more than presentable by Weirick's manuscripting. After the opener, brass split the first with saxes. Going into the special, an optional girl vocal, 1st trumpet jams in a cut mute for an upper register solo with saxes in answer with a figure duplicating the intro. The last jumps lightly.

Birmingham Buggy Ride

Pub. by Lewis, Arr. by Roy Blakeman

Roy B. who does most of Lewis' excellent originals turns in a good piece of work on this jumper. After the unison sax intro the reeds continue the lead with brass in plungers filling in the cracks between phrases. Second trumpet gets a hot chorus at D and there's an interesting ensemble at F with saxes blending with trombone later on. More ensemble at G and it rides out on a beat.

Adam Takes a Wife

Pub. by Edwards, Arr. by Austin McCoy

A sprightly new novelty tune is Adam with a good set of lyrics. After the repeat choruses the first of which lets the brass ride on

a sax organ second trumpet gets 16 bars in front of another sax organ. Tenor plays the jazz at the release and the last cut chorus is a "shout" that rides nicely.

Sailing on a Moonbeam

Pub. by Jenkins, Arr. by Jack Mason

Russ Morgan's latest, and a tuneful ballad similar in construction to most of his pop tunes. Saxes play independent figures to back up the muted brass in the first chorus. After the braces trombones and muted trumpets split most of the chorus at C. The last has a beat.

ALSO RECOMMENDED

Rumba Cocktail, Pub. by Plamarr, Arr. by Henry Coffey.

The Right Kind of Love, Pub. by M. Witmark, Arr. by Jack Mason.

Flapperette, Pub. by Mills, Arr. by Jimmy Dale.

Junior Miss, Pub. by Edward B. Marks, Arr. by Louis Katzman.

Wait For Me Mary, Pub. by Remick, Arr. by Jack Mason.

Da Easta Time, Pub. by BVC, Arr. by Dave Rose.

No More Coffee in the Pot, Pub. by BMI, Arr. by Paul Weirick.

I'm Taking My Place in the Army, Pub. by Lake, Arr. by Jimmy Dale.

Sobre La Loma, Pub. by Mercury, Arr. by Charles Cooke.

I Don't Believe in Rumors, Pub. by BMI, Arr. by Jack Mason.

Jimmie Noone Jumps in Texas

San Antonio, Texas—All fans of *le jazz hot* in this section of the Lone Star State are at the present time both figuratively and literally jumping with joy. The cause of all the excitement is the opening of Jimmie Noone and his trio for a four weeks engagement at The Tropics, a local night spot.

Fronting a rhythm section composed of Mata Roy, piano; Charles Barksdale, bass; and George Vann, drums; Jimmie is producing music that is a treat for jazz-starved ears. Mata Roy's piano is excellent, both in the section backing up Jimmie and in solo spots.

Sharing the bill with the Noone group is a small band fronted by another jazzman of note, Emilio Caceres. Unfortunately they have to play all the pops and rumbas and there's just not enough of that fine Caceres violin. When he does get off, though, on some specialty such as *Jig in G*, it's easy to see why he's so highly regarded among musicians.

—Bruce Baker, Jr.

Hawk to Head Monster Bash

New York—The Cavalcade of Jazz, led by tenor-man Coleman Hawkins, will present a monster jam session in Springfield, Mass., on June 20, according to word received by the *Beat* from Billy Shaw of the William Morris booking agency. Hawkins, who has been fronting an All-Star Jazz unit, set to open at the Tic Toc in Boston on June 5, will meet with Art Hodes, Sidney Bechet, and a score of other top jazz-men to give out with a great big slice of righteous jamming.

Meanwhile, Hodes, now being handled by the William Morris office, is fronting a seven-piece outfit and started off his bookings with a date at the Hofbrau, niteri in Lawrence, Mass.

Pvt. ming w New Haven dancer, Leonard ace, is j MCA is which a band to Pat D studio t



less it's Pet. with th universi bug jitt out of mount brother Bing C visit to a bee-lieciety, u warbling Charlie ton, mus ing appro work on replaced the Spiva sey, one attached at the T sey.

If yo lacquer Pfc. Car Guard S drome in it glad! (sweet because said to over ha musical Kostelan conducto Philharm

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Spivak New Yo turned to on May 2 there, with Middleton, vak moves June 24 to

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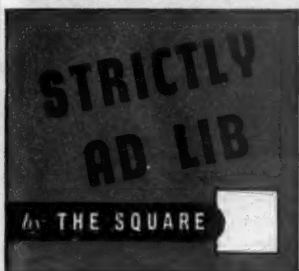
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Pvt. Ray McKinley, now drumming with a Glenn Miller unit at New Haven, Conn., wed Gretchen Havenmann of Chicago, a ballet dancer, there on May 15. . . . Ada Leonard's manager, George Libera, is joining a Seabee band. . . . MCA is appealing the AFM decision which awarded the Freddie Slack band to the Morris agency.

Pat Dane was suspended by her studio the day she left Hollywood to become Tommy Dorsey's bride, so TD raised the price on one song sold to the studio by his publishing firm and recouped her first month's missing salary for her. . . . Look for John Hammond to don that fine khaki soon, unless it's navy blue instead.

Pvt. Tony Martin is singing with the Miller band at Yale university. . . . Strain of jitterbug jitters forced Harry James out of the show at the Paramount for a couple of days, with brother maestri filling in. . . . Bing Crosby made a surprise visit to Manhattan recently—and a bee-line for Uptown Cafe Society, where Mildred Bailey is warbling.

Charlie Barnet and Duke Ellington, musical cousins, are both being approached for musical comedy work on Broadway. . . . Sal Pace replaced Willie Smith on alto in the Spivak band. . . . Tommy Dorsey, one of his original backers, attached Frank Sinatra's salary at the Terrace Room in New Jersey.

If you have a gold, baked-lacquered musical saw for sale, Pfc. Carl O. Zech, of the 967th Guard Squadron at the army air-drome in Pierre, S. D., will buy it gladly. . . . And ocarinas (sweet potatoes) and tonettes, because they are plastics, are said to be favored by soldiers over harmonicas for informal musical purposes. . . . Andre Kostelanetz made a hit as guest conductor of the Mexico City Philharmonic.

Velvet Moon, latest Harry James hit disc, was waxed just the day before the Petrillo dead-line, by dint of hasty coast-to-coast telephoning and air mailed manuscript. Columbia held up release until February. . . . Georgia Gibbs is being held indefinitely at Cafe Society Downtown in Gotham. . . . Charlie Ryan of The Smoothies is set for induction.

TD's gal harpist and tuba-toting Joe Parks popped Chicago fans' eyes wider than his majestic fiddle section, bowing in unison. Tommy had a sore lip, still blew more horn than any six tram players, selected at random. . . . Beauford Delaney, Greenwich Village artist, is doing oils on Duke Ellington, Charlie Barnet and Frankie Newton.

What's all this jive about million disc sales? Elmer Britt's *There's a Star Spangled Banner Waving Somewhere* just passed that mark, a new high for yodeling hill-billies. . . . Stan Shaw, WNEW platter spinner, will marry Jean Dodson soon. . . . Jimmy Petrillo has plastered the walls of his New York office with framed copies of the vitriolic cartoons depicting him as a tyrant, ogre and other unpleasant types.

Spivak at Pennsy

New York—Charlie Spivak returned to the Hotel Pennsylvania on May 24 for his fourth date there, with key bass man, Jimmy Middleton, back in the band. Spivak moves to the west coast on June 24 to film *Pin-Up Girl*.

Two Dales and a Ditty



Los Angeles—Meet a couple of song-writing Dales, Dale Evans and her husband, Dale Butts, as they fashion a new ditty in the studio workroom of their Beverly Hills home. The prettiest Dale sings with Ray Noble's band on the radio and is a movie actress. The handsome Dale arranges for Gracie Fields. Few know that they have collaborated on a number of published songs, *Will You Marry Me*, *Mr. Laramie*, *I'm in Love with a Guy Who Flies in the Sky*, *My Heart Is Down Texas Way*, *For My Own Good*, *Oh, for Heaven's Sake* and others. Incidentally, around the home hubby is "Dale," and wife is "D.E."

BANDS DUG BY THE Beat

ART HODES and His Jazz Band

(Reviewed at The Hurricane, New York)

If jazz bands are to have a fair hearing, their bookings will have to be more carefully arranged than was Art Hodes' first Monday night date at the Hurricane.

Way over in one corner of a band stand built for outfits of 14 men, up, Art and his six jazzmen looked lost. So was much of their music. It was comparable to a ping pong game in a stadium.

With Pops Foster, bass; Kaiser Marshall, drums; John Trueheart, guitar; Jack Butler, trumpet; Rod Cless, clarinet; George Brunis, trombone, and Art himself on piano, the makings of some fine jazz were there. In more intimate surroundings, plus an audience primarily interested in jazz, those makings would undoubtedly have come out 100 per cent good, instead of 75 per cent.

Brunis was the one man in the outfit whose tone and volume were enough for the occasion. One after another, his choruses, sweet or hot, filled the room with ravishing sound. You've heard of food that melts in your mouth. His is trombone playing that melts in your heart. His flexibility is unbounded, his sense of right harmony absolute. He can play as commercially as the mice (and superior to most, because real beauty of tone is always there), as he demonstrated on *I Cried for You*. He can toss off jazz that has meaning, and he can play genuine sweet, full of depth and sincere feeling and beautiful ideas (i.e., *On the Alma*).

Thus George's trombone needs a companion trumpet of equal calibre. Jack Butler did not fill that

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need quite as successfully as could be wished. His tone, though bright, lacked depth, and he gave the impression of fighting with his horn, of trying too hard to make the ideas into something spectacular, where more relaxation and less worry would have served him better. His vocals (i.e., *Someday Sweetheart*, *Sweet Georgia Brown*, *Mandy*, *Make Up Your Mind*) he took the easy way and consequently they hit the ear the same way. Cless' interesting clarinet work suffered in sound from his playing flat. Disappointingly, he stayed flat all evening.

The rhythm section teamed well, Foster's strong bass, and Marshall's unadorned drumming proving assets particularly under the unfavorable acoustical conditions, in which Trueheart's guitar solos and Art's piano solos were indistinct, sometimes almost inaudible.

—ale

JIMMY DORSEY

(Reviewed at the Roxy theater, New York)

Done in super-production dimensions, the J. Dorsey show offered an agreeable hour of entertainment. The point behind all the lavish scenery, stage props and large cast, presumably was to offer something that could match the big press build-up being given Harry James, who was working an opposition theater.

The Dorsey band sounded good: rhythm tunes jumped, ballads were appropriately smooth and

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Deemsey Just Wants to Drum—And So He Does!

by AMY LEE

New York—He drums to live and lives to drum, Barrett Deems. It's been that way since he was four, when he started drumming on the chairs at home in Springfield, Illinois. "I began studying drums when I was 10. Joined the union at 14—special permission." He played with different local bands around Springfield, and with Paul Ash at the Springfield Orpheum theater.

He kept wanting to drum for Joe Venuti, Barrett Deems. Came his chance, six years ago, and now he's a veteran member of the band. Joe he thinks is the greatest. "He's been like a father to me. I'm very happy playing with him."

If he's away from his sticks five minutes, he's uneasy, on edge. "Drumming's the only thing I care about. It's all I've ever done. I wouldn't know how to do anything else."

He drums with his feet, his hands, his face. "I work harder than Krupa. That's a fact." He

mellow and both the band's vocalists, Kitty Kallen and Bob Eberly, and maestro J.D. gave out with plenty of enthusiasms on their respective material numbers.

In spite of the inroads which the draft is making into the ranks of name bands, Dorsey has been remarkably successful in maintaining a high quality of side-men. Joe Rann, who took over Johnny Guarneri's piano a couple of months ago, is an accomplished musician with a solid rhythm keyboard and a good flair for riff soloings. With Buddy Schutz on drums, the band is supplied a definite, unlagging beat which should satisfy the most demanding of power-house fans. Babe Russin on tenor sax stands out for solo work. He plays a rough horn, but has consistently good ideas and the technique with which to make the most of them.

Brass and reeds are well-balanced and rehearsed. Arrangers Sonny Burke and Harold Mooney are the boys responsible for good ideas handled with clean-cut phrasing in the sections and have interpolated interesting bits of stuff here and there to bring the ensemble work out of the ordinary big band pattern.

At the show reviewed, the band played *I Got Rhythm*, a new arrangement of *John Silver*, and climaxed with a dive-bomber rendition of *One O'Clock Jump*. Dorsey, for his featured spot, played something called *Knuckle-Scraper*, which offered plenty of finger exercising, but not much else. Kitty and Bob sang two numbers each, then dueted a novelty called *So I Can Take Little Bobby in Hand*, which gave the crowd its biggest kick but was spoiled by a gritty microphone. The said mike, in fact, annoyed throughout, and was the only bad spot in an otherwise O.K. show.

—tac



Barrett Deems

I care about." He never drinks, never even tasted a glass of beer, never smokes weed. "I just want to drum."

And does he drum, Barrett Deems? Go and listen.

English Band Festival Puts Cash in Fund

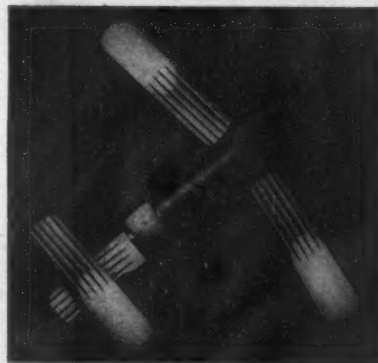
London, England—Francis, Day & Hunter Ltd., British publishers and English representatives of the Robbins' Big Three, find time once a year to organize and sponsor a Dance Band Festival in aid of the Royal Air Force Benevolent fund at the London Coliseum, and on April 18 besides putting over one of the best entertainments of the season, they raised about \$3,000.

The two feature bands were R.A.F. units, opening with the "Skyrockets," fronted by Corporal Paul Fenouillet and closing with the "Squadronaires," batoned by Sergt. Jimmy Miller. Eric Winston's stage act, "The Battle of the Bands," presented a 10-round contest between his Springtette and the Cubanaires.

Johnny Claes and his Clae Pigeons kept up the tempo of the festival, with Johnny showing a hot pace on the trumpet reminiscent of the style of Harry James. George Shearing, Britain's ace of boogie-woogie and exponent of pianistic jazz, and Ronald Chesney, harmonica expert, brought down the house.

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New York City

Beating It Out With the Tubmen

Jackson Straightens Out Claims About the Talent Of Our Jazz Drummers

by JOHN LUCAS

Jazz drummers confound all categories and evade every effort at dogmatic classification. Unlike the other great instrumentalists, the outstanding drummers, coming from every part of the country, have excelled equally in all the various styles. Although the drums furnish an excellent opportunity for the study of style, drummers are usually more stylistically versatile than the melodic soloists.

Thereby they tend to disconcert the inflexible critic and confuse the precipitate listener by frequently playing in an altogether unaccustomed fashion or by performing in a manner with which those particular drummers are seldom associated.

Thus, Lionel Hampton appears on a Commodore platter of Chicago jazz; and Krupa, originally a Chicagoan, turns up on a Victor disc featuring Roy Eldridge, Chu Berry and Israel Crosby. The drums and the drummer do, nevertheless, comprise a requisite and basic element in the formation of every important jazz style.

Baby Dodds Was First

The first drummer of great significance was Baby Dodds, the colored veteran whose brother Johnny was such an influential pioneer among jazz clarinetists. Baby had a hand in forming the rhythmic foundation of all New Orleans jazz, both white and black, as Ray Bauduc will readily testify. In Chicago, too, Baby effected important work, personally starting

Tough, Krupa and Wetling off on the right track.

After Dodds came Zutty Singleton, the same Zutty who is still today recognized as the solid man of the tubs. Less elaborate and more fundamental than Dodds, Zutty proved a beneficial inspiration and a steady influence in the development of both Tough and Krupa.

Tubby Hall, third among the New Orleans trap triumvirate, has always played a sober but enthusiastic type of drums which combines the light, capricious touch of Dodds with the driving, relentless power of Singleton.

Pollack Set the Pace

Among white drummers Ben Pollack was the factor, being both imitator and innovator. Playing with the New Orleans Rhythm Kings two decades ago, Ben's Dixieland drums revealed the influence of his colored predecessors and at the same time broke away from tradition in several instances to modify the whole course of drumming history. Among other things, Pollack is credited with introducing the four-four beat for the bass drum.

If Pollack was the earliest important Dixieland drummer, Ray Bauduc has certainly remained the greatest. The erstwhile Bob Crosby percussion expert has kept the spirit of Dixieland drums alive in these days when the vogue considers sense subservient to sensationalism. Bauduc's finest follower is Ray McKinley, who is at his best in a Dixieland groove, an

idiom he thoroughly understands and executes with an ease and assurance of which very few others in the profession are capable.

Cuba Austin Comes On

Toward the end of the twenties, in and around Chicago Cuba Austin was the man to watch, a favorite among white drummers as well as with musicians of his own race.



Cuba Austin

breaks to enervate and punctuate the performance of the whole band.

Following Austin and Marshall came Walter Johnson, whose drumming may seem less dated than theirs but undoubtedly lacks, on the other hand, much of their ingenuity and vigor.

Earl Wiley Overlooked

To Chicago, too, came Earl Wiley, ex-riverboat man, a drummer who had played his way up and down the Mississippi on numerous excursions, learning from black and white alike the licks and tricks of the accomplished trap artist. He has remained in the Windy City ever since, little appreciated, all but unknown, pounding out his powerful beat on snare and bass, holding close to the rudimentary and the obvious, varying his attack and technique just enough to avoid monotony.

Raised on Dodds and Singleton, brought to maturity by Webb, Dave Tough has become not only the leading Chicago drummer, but also the best white drummer known to all jazz. Technically gifted, versatile, Davey depends on his magnificent taste and amazing timing to produce the urgent beat and inspiring drive for which he is justly famous.



Dave Tough

Wetling Is Versatile

Like Tough, George Wetling, another original Chicagoan, can play any kind of jazz well; but he is truly in his element only when drumming in the Chicago style. Unlike that of Dodds' other pupils, Wetling's work even today closely resembles Baby's, for George has never tried to incorporate any other inspiration into his playing. He admired Webb tremendously, he still admires Zutty, but his small-band drums remain something fresh and apart, a welcome mixture of the *Shimmy Man* and the *Georgia Boy*.

In New York Sonny Greer joined Duke Ellington almost twenty years ago. He is still playing drums for the Duke, the only drums that would seem appropriate in the colorful scores and diverse moods peculiar to the Ellington band.

The late Chick Webb, however, became the greatest colored drummer ever produced in the east, the father of modern swing drum-

ming. The idol of Harlem was savage for all his sophistication, solid for all his subtlety, sincere for all his sensationalism.



Chick Webb

Catlett is without peer among colored drummers, steady, solid, spontaneous... a real sender, the ultimate!

In the twenties New York's white drummers fell far short of the Chicagoans of the same period, possibly because the New Orleans influence had not fully permeated that far east at that time. Vic Berton, Chauncey Morehouse, and later Stan King were the best of a poor lot. They had the technique but lacked the feeling or the aptitude; they were stiff and apathetic rather than forceful and free; perhaps the less said about them, the better.

Lovett Another Legend

The Kansas City drummers all took their lead from one man, veteran Baby Lovett from New Orleans, who came north early and has remained the rest of his life in the Crescent City. Though he is still alive and active, Lovett is already something of a legend. (The mythology of American jazz will some day give credence and substantiation to the tale of the crusading tutor who, during his travels, paused in one city long enough to make his life work the moulding of its rhythmic music.)

The most famous of all Kansas City tubmen is Joe Jones, the only man who could conceivably chal-



Joe Jones

lenge Catlett's position of pre-eminence among colored swing drummers. Joe and his high-hat will go down in jazz history! Jesse Price, the latest drumming sensation developed in Kansas City, possesses a stupendous showmanship and a crisp, sharp beat that defies description. Watch out, big time... here comes Jesse!

Krupa Knocks Self Out

The current drumming favorite the world over, Gene Krupa started with the Chicagoans, was graduated (?) to the swing school of Benny Goodman, and finally launched forth on a career as powerhouse-drumming bandleader. Krupa once played wonderful Chicago drums and later even more wonderful swing drums; he learned something from every colored drummer he heard and acquired a prodigious technique as well.

At present he is "more to be pitied than censured." His influence has been more harmful than helpful to young aspirants, and his own playing has suffered terribly from the necessity of living up to false standards that he himself has unintentionally established over a period of years.

Sam Weias plays a restrained sort of drums, quite opposed to the bombastic style set by Krupa; he maintains an evenness in all his work which partially makes up for his failings in spirited conception and dynamic execution.

Buddy's Rich Imagination

Best of all the Krupa imitators is Buddy Rich, whose playing is practically a synthesis of modern swing drums. Rich has an imagination that is even more vivid than Krupa's, if somewhat less fundamentally sound. His technique, his natural speed and his startling use of dynamics make his work always inventive, often a surprise, frequently a pleasure to hear.

Drummers who have recently specialized in small-combo work include four outstanding negroes, (Module to Page 15)

Band Leaders' Honor Roll

ARMY

Max Adkins
Bob Armstrong
Zinn Arthur
Jimmy Baker
Layton Bailey
Howdy Baum
Eddie Brandt
Bobby Byrne
Larry Clinton
Munson Compton
Jerry Culick
Marvin Dale
Bobby Day
Buddy DeLaney
Eddie Dunstetter
Freddie Ebner
Segar Ellis
Charlie Fisk
Ernie Fodor
Emerson Gill
Cecil Golly
Allan Gordon
Bob Harris
Bob Helm
Horace Henderson
Dean Hudson
Sonny James
Joey Kearns
Buddy King
Teddy King
Wayne King
Ivan Kobasic
Carl Koerbel
Al Kvale
Bill LeRoy
Buddy Lewis
Johnny Lewis
Henri Lishon
Ray McKinley
Mel Marvin
Glenn Miller
Herman Miller
Eddy Morgan
Hal Munro
Sev Olsen
Pancho
Ray Pearl
Larry Press
Dave Rose
Dick Shelton
Wally Stoefler
Ray Stolzenberg
John Sullivan
Pierson Thal
Chuck Travis
Paul Tremaine
Bill Turner
Joe Vera
Mickey Vitale
Hal Wallis
Jon Wells
Buddy Williams
Meredith Willson
Sterling Young

NAVY

Del Casino
Buddy Clarke
Jolly Coburn
Emery Deutsch
Sam Donahue
Saxie Dowell
Eddie Duchin
Sleepy Hall
Bill Hummel
Art Jarrett
Hal Leonard
Michael Loring
Clyde McCoy
Tommy Marvin
Bobby Parks
Vincent Patti
Artie Shaw
Herb Sherry
Ralph Stuart
Joe Sudy
Claude Thornhill
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Gene Krupa



Ben Pollack

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G-String On or Off, Who's Stringing Whom?

Hollywood—Hunt Stromberg, whose first independent production for United Artists, *Lady of Burlesque*, starring Barbara Stanwyck, has just been released, went to extreme pains to make the screen version of Gypsy Rose Lee's *G-String Murders* suitable for Sunday school audiences.

Representatives of the Hays office checked every foot of film as it was shot but in spite of every precaution Stromberg almost lost out by a song!

The first showing of the picture brought a sharp protest from the extremely powerful Legion of Decency which indicated that it was just about to black-list the opus. It turned out that the kick was based on objection to a song sung in the picture by Barbara Stanwyck—*Take It Off the G-String and Play It on the G-String*, by Harry Akat and Sammy Cahn.

Stromberg rushed to New York to find out why the song, which hasn't even a faintly salacious line in it, had brought the crack-down and discovered that Legion investigators had not seen the picture but had picked up a review of the picture which incorrectly listed the song as *Take Off the E-String and Put on the G-String*.

After viewing the picture the Legion spotters gave it a clean bill of health.



Barbara Stanwyck

Beating It Out With the Tubmen

(Jumped from Page 14)

Yank Porter, O'Neill Spencer, Jimmy Hoskins and J. C. Heard; and four underrated whites, Don Carter, Al Seidel, Hank Isaacs and Morey Feld.

Cozy and the Hamp

Cozy Cole has fostered a mania for rudiments until it has become an obsession with him; nonetheless, he must be considered among the better colored drummers of today. The same can be said for Lionel Hampton, who has perhaps the fastest hands and wrists in the business. Where Cole emphasizes technique, Hampton depends on sheer speed. Their white counterparts, if such there are, must be Johnny Morris and Johnny Williams respectively, poor seconds indeed!

Boston Pops Goes for Quiz

New York—When the Boston Symphony Pops Orchestra, conducted by Arthur Fiedler, began an eleven week series a few Saturdays ago, the audience was treated to a new classical music angle. Each program, heard over the Blue network at 8:15 p.m. offers a musical memory quiz with prizes going to the first hundred listeners correctly identifying passages and selections played.

Foreign Musicians Find Refuge Here

Hollywood—Alexandre Tansman, Polish composer-pianist-conductor now working at Universal preparing the background and incidental music for the Charles Boyer-Julien Duvivier production, *For All We Know*, is one of the most recent of Europe's harried musicians to find in Hollywood a refuge and a chance to continue his musical work unhampered by Nazi persecutors.

Tansman says that the only thing he and his family found it difficult to accustom themselves to in America was having enough to eat. He said: "We were all taken ill upon arriving in America. We had been so undernourished that it took us several months to adjust our systems to the normal American diet."

Leader's Sister Takes Over Band

Davenport, Iowa—The Hal Wiese crew dispensed the jive at the WAAC's Birthday Ball at the local Coliseum. Toby Morsing of Clinton has taken over the first trumpet chair in the Wiese orchestra and it looks like Kink Forber will be at the 88 keyboard in place of Bob Shaffnit, who has left for the army.

Doris Freeland, pianist and arranger, has taken over her brother's band and is fast becoming a favorite with the Tri-Cities social set. Lee Johnson's hot little five-piece starts its third season on the S.S. Quinlan. Eddie Johnson, genial handy man with the Jack Manthey jivesters, was to be host to the band at a stag at his camp on Rock River on Decoration Day.

Your Automatic Hostess Selects the . . . MOST PLAYED RECORDS!



Elaine

(One of the score of charming operators employed by the Chicago Automatic Hostess Co. sits at guest conductors of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the tabulation of requests in the many Chicago hostess studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast.)

Song	Artists	Label
1—As Time Goes By	Jacques Renard	Decca
2—Don't Get Around Much Anymore	Rudy Vallee	Victor
3—I've Heard That Song Before	Ink Spots	Decca
4—Taking a Chance on Love	Duke Ellington	Victor
5—That Old Black Magic	Harry James	Columbia
6—Brazil	Benny Goodman	Columbia
7—So Nice to Come Home To	Sammy Kaye	Victor
8—For Me and My Gal	Glenn Miller	Victor
9—Cabin in the Sky	Charlie Barnet	Decca
10—Velvet Moon	Xavier Cugat	Columbia
	Jimmy Dorsey	Decca
	Dinah Shore	Victor
	Judy Garland	Decca
	Abe Lyman	Bluebird
	Benny Goodman	Columbia
	Sammy Kaye	Victor
	Harry James	Columbia

OTHER FAVORITES

It Started All Over Again	Tommy Dorsey	Victor
Why Don't You Do Right	Benny Goodman	Columbia
Murder He Says	Jimmy Dorsey	Decca
Let's Get Lost	Teddy Powell	Bluebird
Fuddy Duddy Watchmaker	Jimmy Dorsey	Decca
	Teddy Powell	Bluebird
	Kay Kyser	Columbia

Decca Releases 2 Jazz Albums

New York—Decca Records, continuing its policy of issuing old jazz favorites, will hit the retail shelves shortly with a boogie

woogie album featuring CowCow Davenport, and a Jimmie Noone album under the Brunswick label.

Decca also issued a circumvention of the Petrillo ban on May 27, with the release of *Comin' In On a Wing and a Prayer* and three other new tunes, all recorded by the Song Spinners, a vocal group without instrumental background. A new Cab Calloway album was released at the same time.

Woody Drops Show

New York—Woody Herman bowed out of the government-sponsored *What's Your War Job?* show over the Blue Network two weeks ago because of his road tour.

Get Mutual Wire

New York—Sunny Skylar and Vincent Lopez are in line for a Mutual wire.

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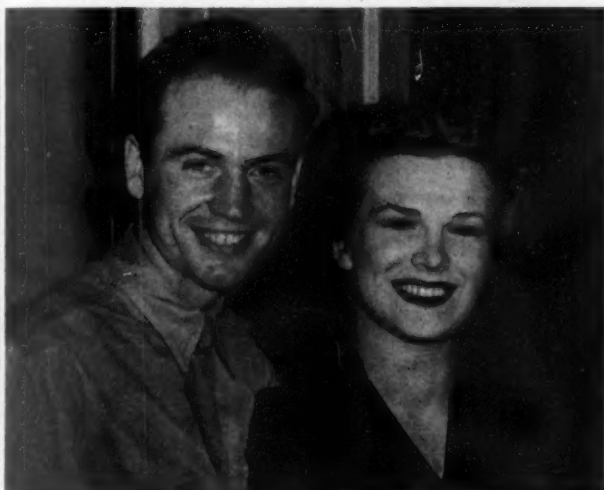
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Hartford Has Fine Jam Unit

Hartford, Conn.—At the Flamingo Room in East Hartford, the jive and jam is furnished nightly by Harold Holt's orchestra, a five piece outfit that includes the best of local Negro talent. The personnel is: Bobby Baldwin, cornet; John Horry, piano; Willie DeLoche, guitar; Duke Johnson, drums; and the leader fronting on reeds.

Bob Tamkin's Columbians have moved out of the Del Rio and are now playing in the Club Lido. The line-up is: Bob Tamkin, reeds; Johnny Hart, trumpet; Joe Mace, guitar; Art Jolie, piano; Billy Quinn, drums; and Alice Quinn, vocalovely.

—Hal Lowey

Taylor Pic Uses Flocks of Gates

Hollywood—Studio musicians suitable in appearance to be cast as symphony players had a field day in connection with filming of orchestra scenes in the MGM picture, *Russia*, in which Robert Taylor plays the role of an American conductor visiting Russia to conduct several different orchestras.

Although the music for all of seven symphonies seen in the picture was recorded by the same group, all the orks photographed had to be different in personnel and each one numbered well over a hundred men. Practically every available musician in Hollywood who met the musical and physical requirements got in one or more days' work (at \$16.50 per day) on the picture.

Kaye on Blue

New York—Sammy Kaye's *Sunday Serenade*, formerly heard over NBC, and absent from the air-lanes for a few weeks, can now be heard over the Blue network every Sunday at 2:30 p.m. (EWT).

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ALONG MELODY ROW

"Hits on Parade," a new album of ballads popularized by Frank Sinatra, has just been published by Harms, Inc. It contains a brief biography of Sinatra and a dozen songs, including *As Time Goes By* and *Something to Remember You By*. Frank Sinatra has signed a five-year contract with Harms, Inc., giving them exclusive rights to the publication of albums bearing his name.

Leo Feist has just issued *Dear Friends and Gentle Hearts* and are attempting to tie it up with Metro-Goldwyn-Mayer's film of the same name. This was Stephen Foster's last title of an unwritten song and found in a little purse containing 38¢ and a slip of paper with the five penciled words. Written in 1941 and later published by the writers, Charles O'Flynn and Terry Shand, publishing rights were transferred to Leo Feist in October, 1942.

Robbins Music Corporation is publishing a new series of instrumental books titled *Strings Moderne*, containing eight popular standard favorites arranged by D. Savino.

The navy air corps has a new song entitled *Fly, Navy, Fly*, composed by Thornton W. Allen of New York City and Dr. Milo Sweet of Los Angeles, at the suggestion of a group of navy air corps officers. The song has already had numerous broadcasts by prominent orchestras and is to be featured soon in a new motion picture.

Miss Hazel Meyer, formerly creative head of Alfred J. Silberstein, Inc., advertising agency, has joined the Music Publishers Holding Corp. of Rockefeller Center, New York, to direct their advertising and publicity.

Buck Ram, owner of Noble Music, besides taking care of his own office, is arranging for Count Basie and has written a new tune with Eddie DeLange called *London Lullaby*, published by Irwin Dash and introduced by Duke Ellington.

The Dawson Music Company, Inc. has taken over the Top Hat Music Company in New York.

Decca Records bought the title and catalogue of the Clarence Williams Music Company in New York recently. The catalogue, though an old one, has several valuable copyrights.

A new Barton Music tune, *Close to You*, written by Al Hoffman, Jerry Livingstone and Carl Lampi, is getting air time from both Frank Sinatra and Harry James.

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Music is in New York to open a new office.

Music row hears that Duke Ellington and Horace Heidt are planning a music publishing firm with Hal Fein lined up as manager.

Bill Savitt has left the Big Town for a jaunt to the west coast as a Mill's Music representative. The Cummins Music Company will publish the theme song of the 81st Infantry, *Fighting Wildcat March*. Tune was written by Emery Heim and Myron Morgan, both of whom are members of the 81st Infantry.

Fred Norman, arranger, has written two jump tunes, *G.I. Jive* and *Grand Central Station*, which are being featured by Hal McIntyre's band and will be published by Mutual Music.

The Four Clef's latest tune *Take It and Git*, is being featured by the Andrews Sisters in the Universal picture *How's About It*.

Columbia Recording Corp. is re-issuing *Don't Cry*, National Music Corp. number written by Buddy Clark, because of its increased popularity due to air plugs. Recording bears the Decca label.

Add New Tunes: *The Sun Went Out*, written by Horace M. Finney and arranged by Frank Furlet; *Out of the Night*, written by Frances Gness and published by Freed and Hall Music Publishers.

Goldman Takes One From 'Texas' Writers

Los Angeles—Don Swander and June Hershey (Mrs. Swander) who cleaned up last year on *Deep in the Heart of Texas*, their first song hit, have placed a ballad with Continental Music, a new Hollywood firm formed by Walton Goldman. The new Swander number is *When Will You Be Back in My Arms Again*.

With the formation of Continental, Goldman now heads five music firms. They are Carmichael Music Publications, National Music Corp., Walton Goldman, Inc., and Goldman, Inc., of Mexico.

Song Contest

New York—Potential song-writers: Attention! Here's your chance to get somebody to listen to the tune that you've spent so much time on. Jimmie Dwyer's Sawdust Trail club has begun a series of weekly contests for hitherto unpublished songs of a martial nature for both civilian and servicemen composers.

Cavallaro Manager

New York—Bill Young, former road manager for Art Jarrett and Ted Weems, has taken over that job with Carmen Cavallaro's band, now on a theater tour.

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Gibbs Gets



New York—Usually we don't encourage publication of photos of the Beat staff. Better they shouldn't be too recognizable. Frank Stacy here, however, is engaged in a commendable enterprise, presenting a scroll to one of our favorites, Georgia Gibbs. And Frank's a newlywed, so he probably won't look like this the next time you see him, anyhow. Home cookin', ya know.

Along Chicago's Melody Row

by Chick Kardale

Irving Seigel and Gene Goodman (BG's brother) in from the west coast on a furlough. . . . Kaycee is publishing, so Al Friedman is beaming over the million records of *All or Nothing at All* that dealers have ordered. . . . Jack Perry of the Dorsey firm played host at TD's Sherman opening to Don Marcotte, Caesar Petrillo, Jimmy Hilliard, Boyd Raeburn and their wives.

Eddie Richmond replaces Lou Holzer of Loft, Campbell & Porgie in keeping *I Heard You Cry Last Night* rolling. . . . Entire profession saddened by the passing of Chick Castle, one of the regulars. . . . Caesar Petrillo made Tom Sherman grin with his arrangement on *In My Arms*. . . . Joe Dracca came to town for Walton Goldman with *Allie Wrubel's May in Mexico*.

Glamor girls Ann Hogan and Bernice Lympor of Harms are pushing tunes for their office at NBC. . . . Fred Dempsey, contact men's president, is in the hospital for a routine check-up. . . . Henry Nemo's *There'll Soon Be a Rainbow* is Ted Cooper's latest from Santly-Joy.

Buddy Franklin is glad-handing the boys at the Aragon ballroom, following a hotel and theater tour. . . . Lou Butler of Paramount is banging away with *Let's Get Lost*, while Eddie Talbot and Sid Goldstein of Famous are 'way up there with *It's Always You*. . . . Jimmy Dorsey's treatment of *That Wonderful, Worrisome Feeling* has *Warock* snowed under with requests from bands for that number.

Milt Stavin of Marks is bouncing around with *Canteen Bounce*. . . . Berlin's *I Never Mention Your Name* is climbing for *Cooky Cramer*. . . . Feist's *Taking a Chance on Love* is the theme song between Kay Allen of the Breeze band and Jimmy Palmer, Gracie Barrie's singer. . . . Joe Burns of Harms is back from Nashville, where he heard his protege, Kay Armand of WSM, do *As Time Goes By*.

DIALINGS FOR SPACETIME

(All times Eastern War Time. Programs listed subject to local station change. CBS—Columbia Broadcasting . . . NBC—National Broadcasting . . . Blue—The Blue Network . . . MBS—Mutual Broadcasting)

SUNDAY

P.M.
1:30 Horace Heidt . . . Blue
2:30 Rich Sandwaggon . . . NBC
3:15 Chamber Music Society of Lower Basin Street . . . Blue
4:00 Phil Spitalny . . . NBC
4:30 Teddy Powell . . . Roosevelt Hotel, MBS
5:15 Tiny Hill . . . Edison Hotel, N.Y. . . . CBS
6:15 Les Brown . . . Sherman Hotel, Chicago
7:00 Hotel . . . Hotel McAlpin, N.Y. . . . MBS
8:30 Joe Venuti . . . Roseland, N.Y. . . . Blue
9:30 Woody Herman . . . Palladium, Hollywood . . . CBS
12:00 Lawrence Welk . . . Trianon, Chicago
12:00 Freddie Martin . . . Ambassador Hotel, Hollywood . . . Blue
12:00 Stan Kenton . . . Terrace Room, Newark, N.J. . . . CBS

A.M.
12:15 Buddy Franklin . . . Aragon, Chicago
12:30 Russ Morgan . . . Edgewater Beach Hotel . . . Blue
12:35 Lani McIntire . . . Hotel Lexington, N.Y. . . . MBS
1:30 Chuck Foster . . . Blackhawk, Chicago . . . MBS

MONDAY

P.M.
1:45 Vincent Lopez . . . Hotel Taft, N.Y. . . . Blue
7:00 Fred Waring . . . NBC
8:30 Spotlight Band . . . Blue
9:30 Russ Morgan . . . Del Rio, Washington, D.C. . . . Blue
12:00 Chuck Foster . . . Blackhawk, Chicago . . . MBS
A.M.
12:30 Russ Morgan . . . Edgewater Beach, Chicago . . . Blue
12:30 Charlie Spivak . . . Pennsylvania Hotel, N.Y. . . . CBS
1:00 Harry James . . . Astor Hotel, N.Y. . . . MBS

TUESDAY

P.M.
7:00 Fred Waring . . . NBC
7:15 Harry James . . . Dave Rose, Ginny Simms . . . NBC
8:30 Horace Heidt . . . NBC
9:30 Spotlight Band . . . Blue
10:00 Jazz Laboratory—Raymond Scott Orchestra . . . CBS
10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS
11:15 Les Brown . . . Sherman Hotel, Chicago . . . Blue

Lederer Plays Mad Pianist

Hollywood—A field hitherto completely overlooked by movie makers—the orleans, mental and physical, of musical artists trapped in the claws of Nazidom—will be tapped for the first time in the Ripley-Monter production (Producers Releasing Corp.) *Strange Music*. In *Strange Music*, Francis Lederer is cast in the role of a famous Czech pianist who goes mad under Nazi persecution after being imprisoned for playing the Czech national anthem before a gathering of Nazis. The action of the picture centers around his struggle to regain his mental and musical powers, with unusual musical treatments closely interwoven into the narrative.

Oliver in Texas

Houston, Texas—Eddy Oliver, former Ben Bernie pianist, is working with an eight piece outfit at the Empire Room of the Rice Hotel here.

Carroll Inducted

New York—Jimmy Carroll, the bandleader and arranger, who has been leading a small band at the Hotel Astor, was inducted into the army two weeks ago at press time.

Condon Gets Trophy

New York—Eddie Condon was awarded his *Down Beat* poll trophy which named him top guitarist of the country, on the stage of the Loew's State theater recently.

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11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue
12:00 Charlie Spivak . . . Pennsylvania Hotel, N.Y. . . . Blue
12:00 Lawrence Welk . . . Trianon, Chicago . . . MBS
A.M.
12:05 Harry James . . . Astor Hotel, N.Y. . . . CBS
12:15 Buddy Franklin . . . Aragon, Chicago . . . MBS
12:30 Abe Lyman . . . Lincoln Hotel, N.Y. . . . CBS
12:35 Stan Kenton . . . Terrace Room, Newark, N.J. . . . MBS
1:00 Frankie Masters . . . Trianon, Chicago . . . MBS

WEDNESDAY
P.M.
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
8:00 Sammy Kaye . . . CBS
8:30 Tommy Dorsey . . . NBC
9:30 Spotlight Band . . . Blue
10:00 Kay Kyser . . . NBC
10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS
11:15 Leo Reisman . . . Del Rio, Washington, D.C. . . . MBS
11:30 Guy Lombardo . . . Hotel Roosevelt, New York . . . MBS
11:30 Lou Brouse . . . Chez Paree, Chicago, Ill. . . . Blue
12:00 Charlie Spivak . . . Pennsylvania Hotel, N.Y. . . . Blue
A.M.
12:30 Woody Herman . . . Palladium, Hollywood . . . CBS
12:30 Russ Morgan . . . Edgewater Beach Hotel, Chicago . . . Blue
12:35 Abe Lyman . . . Lincoln Hotel, N.Y. . . . MBS
1:15 Harry James . . . Astor Hotel, N.Y. . . . MBS

THURSDAY
P.M.
1:45 Vincent Lopez . . . Hotel Taft, N.Y. . . . Blue
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
9:00 Bing Crosby . . . Music Hall . . . NBC
9:30 Spotlight Band . . . Blue
10:15 Chuck Foster . . . Blackhawk, Chicago . . . MBS
11:15 Russ Morgan . . . Edgewater Beach Hotel . . . Blue
11:30 Les Brown . . . Sherman Hotel, Chicago . . . Blue
12:00 Joe Venuti . . . Roseland, New York . . . Blue
12:00 Jimmy Joy . . . Hotel Bismarck . . . MBS
A.M.
12:05 Charlie Spivak . . . Pennsylvania Hotel, N.Y. . . . CBS
12:30 Freddie Martin . . . Ambassador Hotel, Hollywood . . . Blue
12:30 Jerry Wald . . . New Yorker Hotel, N.Y. . . . CBS
12:35 Stan Kenton . . . Terrace Room, Newark, N.J. . . . MBS
1:00 Henry King . . . Mark Hopkins Hotel, San Francisco . . . MBS
1:15 Joe Marsala . . . Glen Island Casino, New Rochelle, N.Y. . . . MBS
1:30 The Townsman . . . Warwick Hotel, N.Y. . . . MBS
1:45 Harry James . . . Astor Hotel, N.Y. . . . MBS

FRIDAY
P.M.
1:45 Vincent Lopez . . . Hotel Taft, N.Y. . . . Blue
7:00 Fred Waring . . . NBC
8:15 Dinah Shore . . . Gordon Jenkins, Hollywood . . . Blue
9:15 Chuck Foster . . . Blackhawk . . . MBS
9:30 Spotlight Band . . . Blue
10:15 Jimmy Joy . . . Hotel Bismarck . . . MBS
11:15 Ray Morton . . . Hotel Belvedere, New York . . . MBS
11:15 Raymond Scott Orchestra and Frank Sinatra . . . N.Y. . . . CBS
11:15 Les Brown . . . Sherman Hotel, Chicago, Ill. . . . Blue
11:30 Lou Brouse . . . Chez Paree, Chicago, Ill. . . . Blue
11:30 Bob Allen . . . Pennsylvania Hotel, New York . . . CBS
12:00 Grif Williams . . . Palmer House . . . MBS
12:00 Joe Venuti . . . Roseland, New York . . . Blue
A.M.
12:05 Guy Lombardo . . . Hotel Roosevelt, N.Y. . . . CBS
12:30 Tommy Dorsey Treasury Show . . . NBC
12:35 Tiny Hill . . . Edison Hotel, N.Y. . . . MBS
1:00 Stan Kenton . . . Terrace Room, Newark, N.J. . . . MBS

SATURDAY
P.M.
1:15 Vincent Lopez . . . Hotel Taft, New York . . . Blue
2:00 Lani McIntire . . . Hotel Lexington, N.Y. . . . MBS
5:00 Glen Gray . . . "Navy Bulletin Board" . . . MBS
9:00 Your Hit Parade . . . CBS
11:15 Stan Kenton . . . Terrace Room, Newark, N.J. . . . CBS
11:15 Les Brown . . . Sherman Hotel, Chicago . . . Blue
11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue
11:30 Harry James . . . Astor Hotel, New York . . . CBS
12:00 Freddie Martin . . . Ambassador Hotel, Hollywood . . . Blue
A.M.
12:05 Abe Lyman . . . Lincoln Hotel, N.Y. . . . CBS
12:30 Jerry Wald . . . Hotel New Yorker, N.Y. . . . CBS
12:30 Charlie Spivak . . . Pennsylvania Hotel, N.Y. . . . Blue
12:30 Ted Striker . . . Statler Hotel, Washington, D.C. . . . NBC
12:35 Tiny Hill . . . Hotel Edison, N.Y. . . . MBS
1:00 Abe Lyman . . . Lincoln Hotel, N.Y. . . . MBS
1:15 Henry King . . . Mark Hopkins Hotel, San Francisco . . . MBS
1:30 Harry James . . . Astor Hotel, N.Y. . . . MBS

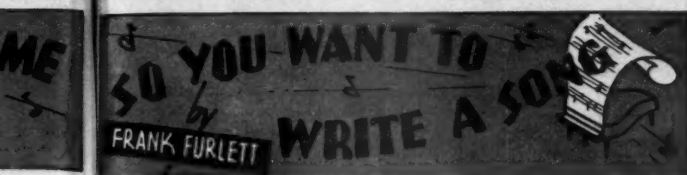
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(b)
(c)
(d)
(e)
(Ans

Jo

Hollywoo spanish pia refused to thestra cor nan, is in MGM pictu lose will the wooie to Judy G ens, who w Senior Irtur beat in r Foley, can



Many people who can rhyme several words such as "June" with "moon" or "cat" with "bat," think they know all there is to know about lyric writing. And others who have a flare for writing poetry, invariably think that they, too, can write songs. A rhymester or poet must have a definite understanding first of the type of songs he can best write.

Lyrics should be written straight forward, simply, and sensibly. The story in the song should be complete and not left hanging. A good lyricsmith does not leave things to the imagination of the listening audience. He may, in instances, inject a bit of philosophy in a song but he should avoid "between-the-line" generalization because the listener loses interest when forced to decipher the essence of the author's brain child. A song lyric should tell the most in the fewest words.

The story content of a song is of paramount importance. Many successful writers concoct a plot in their mind before they proceed to set it in verse on paper. And others just jot down their ideas as rapidly as they are conceived and then work them out in lyric form. However, there is really no definite rule. "The proof of the pudding is in eating it."

The lyricsmith should add to his reference library a good rhyming dictionary. Many hours of time wasted effort in seeking a word to

replace a word or a "punchy" word to rhyme, may be solved in minutes.

One of the unforgivable errors many amateur song writers make, is employing words they themselves do not understand. The usage of long technical words in a simple song is neither practical nor commercial, because when the listener fails to understand what the writer is endeavoring to relate, all the efforts of the writer have been in vain.

It is best to write within the scope of the average person. Writers who go highfallutin' on the public should bear in mind that it is the public that acclaims or rejects their offerings.

Answers to Inquiries

- S. & P.
Newburgh, N. Y.
Don't waste your time. Your song isn't worth it.
- J. K.
San Antonio, Texas
Your title is too long, but your song is O.K.
- D. G.
Mt. Morris, N. Y.
To our knowledge, publishers do not bribe orchestra leaders with money to introduce or feature songs.
- E. D.
Oakland, Md.
Your work shows great promise.
- M. R.
Mobile, Alabama
You will best improve your writing by studying other songs.
- K. E. C.
Sioux City, Iowa
While your songs are not unusual, they enjoy merit. You do have what it takes to write good material.

- B. L.
Detroit, Mich.
We feel that you can qualify as a writer of musical shows with a little training and experience.
- M. H.
Brant, N. Y.
Your lyric is not unusual.
- J. Y.
St. Charles, Missouri
A few constructive changes plus a better piano part may enhance your song.
- O. G. N.
Baltimore, Md.
Song contests are long shot propositions, so do not pin your hopes on them.
- L. N. O.
Evansville, Indiana
Otto Cocana, 29 W. 37th Street, New York City, has an excellent home study course in dance arranging.
- G. M.
New York City
For heaven's sake! Don't quit your job to make song writing your career, anyway, not yet. You should learn how to write first. Your writing efforts so far are meaningless.
- P. S. J.
Detroit, Mich.
Your song is written in good standard form. Keep on writing; you have good potentialities.

Johnny Johnston Gets Air Show

Los Angeles—Johnny Johnston, onetime dance band guitarist and singer who has been making steady strides up the ladder of popularity since he became a recording star for Capitol records, will be featured on a new Campbell soup radio series which was scheduled to be launched early this month. Show has Lud Gluskin as music director, and Jack Carson, Warner Bros. movie actor, as emcee.

New Jerome Tram

New York—Henry Jerome's band, working at the Pelham Heath Inn, has added Bill Granzow to its ranks. Granzow, a trombonist, also doubles on vocals.

New York—Ovie Alston's band, which has just completed a ten month stay at the Roseland ballroom, has been signed for another twelve months music-making.

TEST YOUR MUSICAL FACTS...

With FRANK FURLETT

QUESTIONS

- What is the name of America's oldest orchestra?
- Was Elgar's first POMP AND CIRCUMSTANCE written for the coronation of Edward VII?
- In a recent book, entitled SYMPHONY THEMES, the authors credited "The Funeral March of a Marionette" to Saint-Saens. Who was the rightful composer?
- Did Johannes Brahms write his immortal Hungarian Dances to pay homage to his native land?
- Where were the following composers born?
(a) Georges Bizet
(b) Cesar Franck
(c) Frederic Chopin
(d) Edvard Grieg
(e) Jules Massenet

(Answers on Page 18)

Jose Iturbi



Hollywood—Jose Iturbi, the fiery Spanish pianist-conductor who once refused to share a Philadelphia orchestra concert with Benny Goodman, is in a boogie groove! In the MGM picture, *As Thousands Cheer*, Jose will make with the boogie and the woogie, in an accompaniment to Judy Garland. Here Roger Edens, who wrote out the music for *Senior Iturbi*, gives him the proper seat in rehearsal, while George Folsey, camera ace, kibitzes.

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Spivak Pianist Well Schooled

Worked With Norvo, Herman And Goodman

Native Canadian,
Prouting Likes to
Eat and Play Golf

by Sharon A. Pease

The keen interest among Canadians in American dance music is reflected by the number of musicians from the Dominion who have made good with name bands in the States. Included in this group is Lionel Prouting, thirty-year old native of Toronto, who so ably handles the keyboard work in Charlie Spivak's orchestra.

When Lionel was eight, he began the study of piano, at the suggestion of his parents. His interest was not too great at first. Later, however, when he broke his arm in a football game and was unable to play the piano for several months his attitude changed. When again able to resume his lessons it was with genuine interest and sincerity. His musical studies, which included theory, composition, and arranging at the Toronto Conservatory, continued until he was graduated from high school.

Starts Dance Work

In the meantime he had become interested in dance music through broadcasts picked up on the family crystal set and started experimenting at the piano. The early development of his dance style was influenced by the recordings of Red Norvo and Earl Hines. When fifteen he worked with a trio at a summer resort during school vacation.

After graduation from high school, he accepted a position with an advertising agency and later worked in a bank. While making good progress in business, Lionel found that he preferred music as avocation, so joined the union and started jobbing. With more time and thought devoted to dance work came an improvement that resulted in more desirable jobs, eventually taking him into all the better spots in Toronto, as well as considerable radio work.

Joins Red Norvo

In 1939 came the inevitable move to New York where he experienced some lean days while waiting out his card. With jobs scarce he found ample time to visit the swing spots and get acquainted with some of his favorite musicians. Included of course was Red Norvo, who a few months later gave him his first steady employment. "I was with Red a year," Lionel recalls, "and the association with him, and the other good men in his band, was a valuable experience and helped me a lot musically."

When Norvo broke up the unit, due to the loss of several men to



Lionel Prouting

the armed services, Lionel caught on with Bob Chester, replacing Buddy Brennan who also had a date with Uncle Sam. Chester was doing one nighters at the time and Lionel joined in Cleveland, just one day before the band moved into his home town, Toronto. He was with Chester fourteen months and during that period worked on 48 of Bob's recordings.

Benny and Woody

Then came a series of relief jobs in New York, the first with Benny Goodman when he replaced Mel Powell for a month so the latter could devote full time to some special arranging assignments. Next he relieved Tommy Linehan in Woody Herman's band, when Tommy was forced to take a month off for an operation. Then he sat in with Norvo who was stuck for a piano man at the Famous Door. A short session of solo work at the Onyx preceded a vacation in Toronto. The vacation ended with a call from Spivak. That was last summer—almost a year ago.

Lionel has two hobbies—number one is eating—number two is golf. They are constantly in conflict, with his waist line as the battleground. Number one had a little better of the conflict at last accounting. He would like to study trumpet and did take a fling at it but was forced to call it off when his landlord threatened an eviction suit.

Later Influences

As previously mentioned the works of Norvo and Hines were important factors in the development of Lionel's piano style in its formative period. However, like so many of his contemporaries, he has more recently been influenced by Art Tatum and Teddy Wilson. This is apparent in the accompanying example which, in keeping with that conflict of hobbies, has been titled *Waist Line Blues*.

Note the prominent use of single tone runs. The one employed in the fourth measure of chorus B is based on D ninth chord with the flattened fifth, A flat, as the starting note. Use of the root, D, has been avoided in the treble. In the following measure the run is based on the pentatonic scale of D flat (major scale with the fourth and seventh degrees omitted) with the minor third E (actually F flat), as the starting note.

In studying the harmonic structure of the example notice the passing chord used on count two in the first measure of the A chorus. As an experiment try substituting G flat as the bottom note of the bass tenth. The effect will be a smoother, more direct lead into the following chord but at the

Here's Lionel Prouting's 'Waist Line Blues'

Medium Blues Tempo

sacrifice of the added dissonance created by use of the G natural. A variant of the same principle occurs on count two in the first measure of the B chorus.

(ED'S NOTE: Mail for Sharon A. Pease should be sent direct to his teaching studios, Suite 815, Lyon & Healy Bldg., Chicago, Ill.)

Answers to Musical Quiz

1. New York Philharmonic Symphony Orchestra. It was organized in 1842.
2. No; although its middle section was employed for the ode, "Land of Hope and Glory."
3. Gounod.
4. No. Johannes Brahms 1833-1897) was born at Hamburg, Germany.
5. (a) Georges Bizet (1838-1875) was born at Bougival, France.
(b) Cesar Franck (1822-1890) was born at Liege, Belgium.
(c) Frederic Chopin (1810-1849) was born near Warsaw, Poland.
(d) Edvard Hagerup Grieg (1843-1907) was born in Bergen, Norway.
(e) Jules Massenet (1842-1912) was born at Montaud, France.

Here Are the Jive Bombers



In the March 1 issue, *Down Beat* carried a story about the Jive Bombers, the Civilian Technicians' Overseas band in Northern Ireland. As a result, members of the orchestra have been swamped with encouraging mail from *Beat* readers, according to George Stadler of the group, and they are duly grateful. Regulations prevent them from replying individually to all correspondents, but they hope this photo will convey their appreciation. Their address is still 2029th Air Depot (Prov), APO No. 636, New York, N. Y. Front row: Chet Adams (sax), George Stadler (sax), Ray Palmer (leader and accordion), Art Barrington (trumpet), Horace Blanco (violin); back row: Don Hane (sax), Jimmy Genovese (sax), John Sarver (drums), Red Parsons (piano), George Simpson (drums), Dick Wallace (bass), Walt McEachran (trumpet), Al Kollman (trumpet).

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AXEL CHRISTENSEN STUDIOS
21 Kimball Hall Chicago, Ill.

New jazzmen playing music but no was last ure trip It is on this teresting Burke, peared in 1942, wri

Ray help of Orleans Raymond cates th those cl who upho The fo Bourbon Blues, F ty, Jazz ble, Baby Home, B One-step, sides Bur pet, elect with, ma bass. Th sides, wh are featu the variou

The bu the lower Rappolo's clarinet t wall, he g in the lo Rap's abi of the m in the hi by severa sides. Bur the late J is a great one tell one will h is worth. Ray is a of New C lists, Dodd colored Burke's w minds the 29 Club a cago whe sleeves lea wall on t closed his a comfort played the Raymon backgrou ing assoc both Rapp two of th cians fro Charles R merchant for discov sent day ja asm was

H Los Am lem conf leaders w my Dors \$150 per pet playe intereste he was c per week local bal at a cafe wouldn't maintain his wife he just c less than

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

New Orleans is now devoid of jazz. All the Crescent City jazzmen still active are scattered all over the world either playing in tonks or are blithely perched in some commercial music factory. There was a short lived renaissance last year; but now Monk Hazel is in the army and Raymond Burke was last heard of on a pleasure trip around the west coast.

It is Burke with whom we are on this occasion interested. An interesting biographical sketch on Burke, the jazz clarinetist, appeared in *Down Beat* on August 1, 1942, written by Charles Rossi. In addition to discovering Burke, Rossi went to New Orleans recorded about a dozen sides featuring this roaming jazz artist.



Ray Burke

These records are still all on acetates and as pointed out by Rossi in his article are poorly recorded. However, with the help of the Vincent Club in New Orleans and Vincent Cass's band, Raymond Burke's playing indicates that here is another one of those clarinet playing jazzmen who upholds the N. O. tradition.

The following tunes were cut: *Bourbon St Blues*, *Dippermouth Blues*, *Farewell Blues*, *High Society*, *Jazz Me Blues*, *Muskrat Ramble*, *Baby Won't You Please Come Home*, *Bugle Call Rag*, *Dixieland One-step*, and *Just a Blues*. Besides Burke can be heard a trumpet, electric guitar, drums, piano with mandolin attachment, and bass. The trumpet is on all the sides, while the other instruments are featured on one or the other of the various tunes.

The bulk of Burke's solos are in the lower and middle range. Using Rappolo's trick of playing with his clarinet towards the corner of a wall, he gets a large and rich tone in the lower register. He also has Rap's ability to weave in and out of the melody with lovely phrases in the high register as evidenced by several excerpts from these sides. Burke is also reminiscent of the late Johnny Dodds, in fact, he is a great admirer of Dodds and if one tells Burke he likes Dodds that one will hear Burke play for all he is worth. The records indicate that Ray is a sort of cross between two of New Orleans' greatest clarinetists, Dodds and Rappolo, the one colored and the other white. Burke's work on *High Society* reminds the Box of the nights at the 29 Club at 47th and State in Chicago when Johnny Dodds in shirt sleeves leaned his chair against the wall on the darkened bandstand, closed his eyes, held his clarinet in a comfortable position, and really played the blues.

Raymond Burke has a jazz background of the first order having associated and played with both Rappolo and Emmet Hardy, two of the greatest white musicians from New Orleans. To Charles Rossi, who is now in the merchant marine, goes the credit for discovering Burke for the present day jazzologists. His enthusiasm was shared by Nesuhi Ertegun, son of the Turkish ambassador to the U. S., who is an outstanding jazz authority. Ertegun writing in the *Record Changer* said, "Burke took chorus after chorus of the most extraordinarily poignant blues. Here was a musician virtually unknown, who is surely one of the important white clarinetists in the history of jazz."

Streamlined Drive: Lt. Merrill M. Hammond, Jr., prominent Worcester, Mass., collector, now at the U. S. Naval Torpedo Station, Newport, R. I., keeps a part of his collection (800 out of 1,800 records) in his station wagon, which also contains complete reproduction equipment. This novel record playing unit was home assembled and contains parts and materials from all over the country. A large suitcase houses a Stromberg-Carlson speaker. Whenever the Lieutenant is off duty, he can take his favorite music (New Orleans jazz) right along with him wherever he may go. Mrs. Hammond (Carolyn Cushing) is a collector in her own right and shares his interest in the contents of the wagon.

Bob Stair, former Lancaster, N. Y., collector, now reached c/o Magnolia Petroleum Co., Chadron, Neb., has located one of the Lunchford Chickasaw Syncopators Columbia records. It is on Col. 14301-D and the tunes are *Chickasaw Stomp* (145373) and *Memphis*

King Louie



Hollywood—With or without his band, and with or without his famous diet (he's terrific fat or slim), Louie Armstrong manages to slip into more movie casts than any contemporary band leader. This is how he will look in Columbia's *Jam Session*, which already lists seven name bands and they're still making it.

Toscy and Stoky To Share Season

New York—Arturo Toscanini and Leopold Stokowski will conduct the NBC Symphony Orchestra again for the coming 1933-34 season, dividing the 24 winter series concerts between them.

See and hear...
★ **GLENN MILLER**
with the new STONE-LINED MUTES in the 20th Century Fox movie production, "Orchestra Wives."
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Headache

Los Angeles—Personnel problem confronting big-time band leaders was illustrated as Tommy Dorsey wired an offer of \$150 per week to a local trumpet player. Trumpet player was interested but pointed out that he was earning close to \$100 per week working nights in a local ballroom and afternoons at a cafe. He figured difference wouldn't compensate him for maintaining a home here for his wife and children and that he just couldn't see a deal at less than \$200 per week.

Rag (145374). See Box Jan. 15. Peggy Allison, who gave up active collecting to join the WAVES, is now a storekeeper, 2nd class, at Corpus Christi Naval Base in Texas.

Journals for Collectors: The Spring 1943 issue of *Jazz Quarterly* is on tap. Highlights—lament for the demise of the Crosby Dixieland, Good Man Benny rides again, The Hawk stalks the corn country, and Priscilla finds jazz. Record reviews by Bill Russell. For copies (25 cents), dig Jake Trussell on Route 2, Box 38, Kingsville, Texas.

The *Jazz Record*, published semi-monthly by Art Hodes and Dale Curran, has reached copy No. 6. This mag keeps one hep as to what

is going on in New York City. Also features well written articles on jazz and its personalities, and a record exchange want-ad section. There is an ad announcing the release June 1 of Art Hodes' latest piano recording *Snowy Morning Blues* and *Four or Five Times* by the Black and White Record Co.

Collector's Catalogue: Harper M. Sowles, 115 East 39th St., New York City. The Red Nichols groups especially those featuring Vic Berton's percussion Back in '27 Mr. Sowles used to go up to the broadcasting rooms at WOR where Nichols, Berton and Schutt rehearsed every day and always sat next to Vic. It was during this time that Berton developed the foot peddle on the tympani.

James H. S. Moynahan, c/o March of Time, New York City. Jazz lover who braved a New England blizzard to travel from Boston to New York to hear the Original Dixieland Jazz Band in 1917. Wrote an article on ODJB in the *Saturday Eve Post* (Feb. 13, 1937). Plays clarinet and sits in at Ryan's of a Sunday session. Can someone advise Jim who plays clarinet on Bluebird 7899 by Dave Durham and The Dixieland Swingsters *Don't Try to Buy Your Way*?

Carolyn Cushing, c/o Lt. Merrill Hammond, U. S. Torpedo Station, Newport, R. I. Collects Jelly-Roll, Jimmy Yancey, Muggsy and any good jazz piano. Famous for her ability to hunt and find rare items wherever she is located.

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WHAT

is the Anniversary Issue? It's a special orchestra issue which we publish each year, in July, when our birthday rolls around.

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do scores of bandleaders advertise in it? Because it is sent to practically every worth-while buyer of bands in the country, in addition to our regular circulation.

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shall I act on this? The deadline will be the latter part of June but you may need some help with your layout, etc., and that will take extra time. So clip the coupon and mail it in today!

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"... our ad brought us immediate results. Several agents offered us work including McConkey Orchestra Co. of Kansas City, and Jack Kurtze, manager of cocktail units for Frederick Bros."
—O'Brien and Evans.

"... have had several inquiries and two jobs offered us; one for two weeks and one for nine engagements."
—Al Fifer.

"... Several booking agents have already written me. The ad is fine!"
—George Corsi.

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—Jimmy Harris.

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Please send me complete details on advertising in your July 15th Anniversary issue.

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Address _____
City and State _____

RAVINGS at REVELLE By "SARJ"

Somewhere in the South Pacific is a 28-piece marine band conducted by M/T/Sgt. Joseph Sharfglass of New York, who once played sax and clarinet with Woody Herman, Vincent Lopez, Clyde McCoy, Carl Hoff and Leo Reisman. Within the band he has a 15-piece dance orchestra and an eight-piece jam band.

Seven of his bandmen also played professionally before they became marines. Sgt. Benedict J. Jandak, Jr., for example, played drums with Al Donahue, and Cpl. H. B. Chilton, now doubling on accordion and bass drum, once was accompanist for the Tune Toppers.

It isn't all music for the marine band, of course. In combat, bandmen are officially listed as headquarters runners and ammunition carriers, and they usually are called upon to bring casualties out of the danger zone.

Cpl. John C. Fifer, pianist with the Swing Bombardiers, "called the best swing band in India," sends an urgent plea for some stocks to augment their library of 70 tunes and any additional equipment that may be available. Instrumentation is four brass, four reeds, and five rhythm (two guitars).

"We organized in June of last year, starting out as a jam outfit under very haphazard conditions. We begged and borrowed old music, which we copied. Playing as many as eight and nine nights consecutively and being naturally tired from the climate, is some work-out."

"In the fall we got ten orchestras and some sheet music. Three of the boys made arrangements, those of trombonist-leader Joe Sudway of Chicago being most notable. We're told we're doing a nice job in this area, where recreational facilities aren't so plentiful."

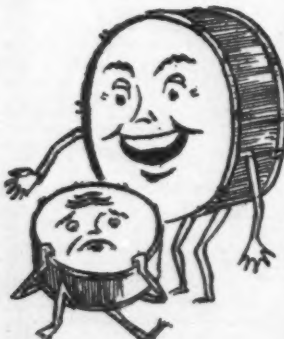
Corporal Fifer's address is Hq. K.A.A.B.C., APO 886 Pm, New York, N. Y.

Here's good news for someone in the service! Julius Piver, 1423 Meridian Place, Washington, D.C., writes: "I have 43 copies of *Down Beat* which I would like to give to someone in the armed services. I will be in service myself within a few weeks, and I would like to give the boys in some camp or post, or on a ship, the pleasure of reading your fine newspaper."

Write direct to Julius, fellows,

"GET UP AND MARCH!"

You've Got Another Job to Do"



"All you need is a bright new AM-RAWCO drumhead. They are built to take those new machine-gun riffs and riflings, yet play right down to the tender silence of a sailor's love dream—tough as a Marine yet as perfect and mellow as tropical moonlight. AM-RAWCO trade-marked drumheads are on sale at most quality dealers—change today."

AMERICAN RAWHIDE MFG. CO.
1100 N. Branch St. Chicago, Ill.

the first letter gets 'em, or maybe he'll split them.

Six original compositions by Pfc. Alex Fleitman were given their radio premiere on the *Shaw Field Presents* program last month over station WIS in Columbia, S. C. The tunes were *Sunset, September Morn, Just a Fool In Love, No Priority, And Then a Sigh* and *Crazy for You*.

Fleitman, an 18-year-old soldier from the Bronx, plays string bass, tuba, trombone and piano, is 88er in the post dance band. He had scholarships to the Curtis Institute in Philadelphia and to the Paris Conservatory.

Deane Kincaide is really knocking himself out with the *Norfolk Naval Air Station Orchestra*. In addition to playing in the band, he writes the original backgrounds and incidental music and arranges the scores for all broadcasts. Unlike many arrangers, he does not use a piano. Deane sits at a copy desk and blends the instrumentation of the 16-piece orchestra on paper and in his mind.

We've found the real Boogie-Woogie Bugle Boy of Company B! He's Cpl. Frank Pacific of Company B, 9th Battalion, Third Regiment of the medical replacement training center at Camp Pickett, Virginia. After playing the regulation mess call each noon and evening, the corporal tears off a batch of boogie bugle which is said to be a distinct digestive aid to the men as they file into the mess hall.

Cpl. A. H. Hansen of the Headquarters company at Fort Knox, Kentucky, has made a discovery, too. The corporal found a jazz pianist in the service club there whose talent is not unknown to Bud Freeman, Jimmy MacPartland and a few others. He is Don Ewell of Baltimore, who has turned down offers from most of the name bands and prefers to play for "kicks."

Twenty-six beautiful girls are making service men in the San Diego area happy with their music. They are the members of the Swingettes, conducted by Paul Hemus, and have appeared at more than 100 camps for the USO.

Most of these pretty musicians are only juniors and seniors in school, and they miss parties and dates to keep up with their studies and have time to devote to rehearsals and engagements with the orchestra.

The boys of the Army Air

Bum Lip?

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Thousands of brass men having every advantage and who use the advantage wisely, fail to develop embouchure strength—WHY? Having every opportunity to succeed they fail—WHY? Are our fine teachers, methods and advantages all wrong—WHAT IS IT? That's exactly what I want to tell you! If you REALLY want a better embouchure, send a postal card today asking for Embouchure Information.

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"Singing the Rock-Hock Blues" *

"Henrietta" *

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LANNY RAYNOR 66 Putnam Ave., Brooklyn, N. Y. *

Omaha Bandman Organizes Alaska Aggregation



Seattle—Lt. Freddy Ebener, maestro from radio station WOW in Omaha, has been somewhere in Alaska for seven months. He has flown over most of the territory, trying to keep recreational supplies of all kinds moving to bases where they are needed. Freddy writes that he has organized a pretty fair outfit at APO 942, and sends a photo along as proof. Left to right, back row: trumpets, Cpl. James Hippert, Cpl. Bill Miller, Pfc. Bill

Black; drums, Pvt. Howard Wells; bass, Pvt. Paul Kniskern. Front row: trombones, S/Sgt. Leon Weller, Sgt. Gregory Taughter; saxes, Sgt. Wilfred M. Zemp, T/Sgt. Raymond Birely, Pfc. Edward Bryczek (director), Pfc. Roger Terry; front man and vocalist, Pfc. Alex Jianas; piano, Cpl. Larry Powers. Pfc. Lee McNemera, guitarist, is absent here, on account of a gal or K.P., Freddy thinks.

Force Navigation School at San Marcos, Texas, have knocked themselves a new weekly newspaper that is a dilly, chum. No name for the sheet yet, because they're conducting a contest for a title, but Cpl. Parke S. Poin-dexter is listed as editor, and Pvt. Frank C. Barron, assistant.

The entire paper is typewritten, then reproduced by off-set or photographic process, with plenty of pics and some real Hearstian heads. First issue carries a guest editorial by Pvt. James W. McCarthy, erstwhile band p.a.

Pvt. Bob Bonsang, former Ina Ray Hutton and Ray Herbeck trumpet, is stationed with the marine band at Quantico, Va. Other former name side-men in the band are Cpl. Frank Hower, who played piano with Fred Waring, and Sgt. Al Caiola, former Herbeck guitarist. Dance group is a 14-piecer, with five brass, five reeds and four rhythm.

Reports from Camp Lee in Virginia have it that Mousey Gerney's

Back to Form



Stockton, Calif.—Auxiliary Monnie Drake (Miss Michigan of 1940) lifts her contralto voice in song while Auxiliary Judy Mutnansky accompanies her. Monnie used to sing with Anson Weeks, Ozzie Nelson and Don Pablo, now lends her talent to war bond programs and other central California patriotic activity, in addition to her regular WAAC duties. Official Army Air Force Photo.

'Wings of West Point' Good Musical Outfit

by CORPORAL MARTIN GRUPP

West Point, N. Y.—Here at Stewart Field, "Wings of West Point," we have one of the finest musical aggregations in the armed forces. Commanding is Warrant Officer William D. Carney, who also serves as conductor of the different musical units which make up the 369th Army Air Forces band.

A graduate of the Ithaca College of Music, Carney was a former member of the National Music Camp faculty at Interlochen, Michigan, and had played trumpet with

jam sessions on Sunday afternoons are really knocking the khaki-cats out. . . Paul La Joie, former bass player with Bob Allen, is taking his basic at Atlantic City and probably will be assigned to a band. . . Pvt. Irving Kane, trumpet player from New York, is organizing an outfit at Fort McClellan, Ala.

Jackie Rusin (Babe's brother, but he spells it with one "s"), is stationed with the Glenn Miller band in New Haven, with such notable chair partners as Mel Powell and Ray McKinley. . . Ray Michaels, ex-Barnet tubman, is with the band at the Brooklyn navy yard. . . Henri (Hank) Lishon is leading an artillery dance band at Fort Sam Houston, Texas.

Pfc. Fran Limpach, Detroit leader-pianist-booker, is with a marine band at Camp Pendleton, Oceanside, California, where Buddy Rich also is stationed. . . Herb Stone, former Jimmy Dorsey trumpet man, is a sergeant in the army air corps at Cedar City, Utah, plays off duty with a high school band which supplies music for camp events.

Get on with reveille, chum, and swing it lightly!

Carroll's Holds Service Dances

Los Angeles—Earl Carroll's lavish Hollywood theater-restaurant, ordinarily accessible only to those with well-stuffed bill folds, has been thrown open to service men on Sunday afternoons for dances at which the music is supplied by the various crack dance bands attached to training camps in this territory.

Sponsoring organization is the Hollywood Guild, a women's civic and charitable organization, which also operates the canteen on Crescent Heights Blvd. near Sunset Blvd.

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KIRK'S BOOK HOUSE
1143 56th Ave., New York City

Bobby Byrne's dance band. An innovation in army bands is the glee club which Carney heads—comprised solely of the personnel of the band.

Our dance band, also headed by Carney, includes some of the country's outstanding musicians. The saxes are: Sgt. Sam Musiker of Gene Krupa; Pfc. Charles Bellavia of Claude Thornhill; Cpl. Mike Sabol of Alvino Rey; Pfc. Murray Held of Joe Rines; and Cpl. Clint Davis, who played baritone with Harry James.

Good Brass Men

The trumpet section lines up with Cpl. Virgil Evans of Johnny McGee; Pfc. Milt Zudekoff of Mitchell Ayres; Pfc. Max Ger-shunoff from the Curtiss School of Music and Pvt. Ansel Freistadt, formerly with the CBS Symphony and the Radio City Music Hall orchestra.

Heading the trombone section is Cpl. Irving Sontag, who was a house man at CBS; Pfc. Al Brown of MacFarland Twins and Pfc. Herb Winfield, who played with Johnny McGee and Pee Wee Irwin. Cpl. Martin Grupp, our drummer, is from the Julliard graduate school and played with Benny Goodman and the pit band for the show, *Strip for Action*. Piano duties are held by Sgt. Joe Kahn, one of NBC's outstanding staff men. Pfc. Julian Tivin from the Metropolitan Opera House orchestra plays bass, and Cpl. Don Cornell of Sammy Kaye's band holds the guitar chair and also sings the vocals.

String Section, Too

Besides the regular dance band line-up we also have a complete string section which is used in the dance and concert orchestras. Sgt. Maurice Hershaft from CBS; Pfc. Frank Siegfried of the Radio City Music Hall orchestra; Pvt. Irving Kritchmar from Richard Himber; Pvt. Edward Hornowald of the Riverside Symphony, hold the violin chairs. Pfc. Fred Palmer, a former member of the CBS staff, is our cellist.

Besides these men who go to make up our military band personnel we also have Pvt. Fred Klein, French horn, former member of the CBS Symphony; and Pvt. Harry Shulman, first oboe with the NBC Symphony; also Pvt. Emery Davis, clarinet player from the Curtiss School.

Serving as assistant conductors are S/Sgt. Murray Kellner, who is known to many as Kel Murray, leader of the *Let's Dance* radio orchestra, and Cpl. Ken Marquis, who also plays French horn in the military band.

Utility men with the band are Pfc. Warren Palmatier, who plays most of the reed instruments and Pvt. James Petersen, piano and novachord, who is also writing the arrangements for our glee club.

(SERVICE) its new by Phil arranger you may in modern in every

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Phil fifths w rhythmic snare d vicious work is middle s two-part the bras bar later ending i using s sforzand Technic medium cued for

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Ex BAN Action pl musicians, Glossy, 6 Guarantee 1935-D

BAND ARRANGEMENT REVIEWS

Philip J.
Lang

(SERVICE BANDS: Down Beat continues its new Band Arrangement Review column by Philip J. Lang, former Morton Gould arranger and assistant conductor, so that you may have a look into what's new in modern band arrangements. Watch for it in every issue.)

New China March

Pub. by Mills, Arr. by Philip Lang

The second of Morton Gould's two new marches to salute our Allied Nations is the *New China March*. It is a striking concert march, and is a fitting tribute to the courageous nations it honors.



Phil Lang

The tempo marching is Moderato (with drive and vigor—hard and direct), and this is an exact description of the music. Based on the Chinese Red Army Song, *Work as One*, the composition utilizes the oriental color of consecutive fourths and fifths with some very dynamic, rhythmic passages for tympani and snare drum. Alternately hard and vicious and soft and lyrical, the work is a contrast of moods. The middle section has a very effective two-part fugue, beginning with all the brass instruments, followed one bar later by all of the reeds. The ending is very abrupt and vicious, using solo tympani and a short sforzando chord for full band. Technically, the arrangement is of medium difficulty, and is cross-cueed for small bands.

(octavo size)

General Marshall March

Pub. by E. B. Marks, Arr. by Harold C. Bronson

Dedicated to General George C. Marshall, Chief of Staff of the United States Army, this is a spirited composition in the true march tradition, and is well worthy of its dedication. The scoring is solid and well constructed for the maximum of drive. The trio is very effective in contrast featuring clarinets, saxes, and baritone on a flowing theme, with a muted cornet playing short figures and trumpet calls. This march is a valuable addition to the library of any band, and is a "must" in every service band's repertoire.

(lyre size)

The Band Played On

Pub. by Leeds, Arr. by Paul Yoder

Casey Danced with the Strawberry Blonde and *The Band Played On*. This arrangement by Paul Yoder is a particularly good one for any band to play. The melody is treated very simply and in somewhat of a novelty style, such as the solo for basses at letter (C). The arrangement is not too long, the melody nostalgic, and the result is good entertainment.

(lyre size)

Ferry Command Gets 'Bullets'

Los Angeles—George Durgom, better known in the music racket as "Bullets," promotion man and general aide to Tommy Dorsey, has a new manager himself—Uncle Sam.

"Bullets" signed up with the Ferry Command and will be stationed at Long Beach, Calif. He was inducted at Ft. McArthur on May 17. He is the fourth of four brothers now in the service.

Exclusive Photos! BANDS IN ACTION!

Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8 x 10. Unobtainable elsewhere. Guaranteed to please or money refunded. 25c each; 5 for \$1.

ARSENAL STUDIOS
1585-D Broadway, New York, N. Y.

Vallee Plans to Drop Air Show

Men in Service
May Get Order
On Civvy Activity

Los Angeles—Rudy Vallee, in order to anticipate an expected military directive ordering men in uniform to drop their civilian activities, is withdrawing shortly from the Sealtest airshow, according to well-founded reports here.

Vallee holds a chief petty officer's rating in the coast guard. He is stationed at Long Beach as a band leader.

When Vallee took the coast guard spot he was granted permission to carry on his radio and picture work, supposedly on the condition that he turn over his earnings from civilian activities to the Coast Guard Relief fund.

New York—Cab Calloway and his band opened at the Strand theater here on May 21, replacing Jan Savitt.

Musicians Lead Busy Lives in Coast Guard At Manhattan Beach

by HAROLD HALTON, CSK

Manhattan Beach—Music can play a very important part in this war, is doing it already. When a member of the armed forces is weary and let-down, nothing can build him up again

like a solid beat and a good tune. That's why the music department of the Manhattan Beach Coast Guard training station in Brooklyn is one of the most popular units.

The music complement of the station consists of fifty men. A military and concert band has thirty-five men and the dance band fifteen. Another eighteen men comprise the recently organized bugle and drum corps which furnishes music for field work, drills, and colors, and is part of the op-

erations department.

Band Tours Daily

Chief Musician Norbert O'Connor is in charge of the military and concert band, which makes a complete tour of the station daily with special stops for concert numbers at sick bay and boot companies. The military music schedule of Chief O'Connor is based on the following three points:

(1) Military Music—Played for raising and lowering of colors, dress parades, honors for dignitaries, patriotic parades and rallies, and broadcasts.

(2) Popular Music—Played for trainees in daily two-hour morale tour of the station. Object is to give a mid-day "lift" for "boots" in training and in sickbay. Within the military band is a special "pep band" which livens athletic events on the base.

(3) Light Classics—Played in special classical programs in auditorium and for lovers of more serious music.

Stabile's Dance Band

The dance band, under Chief Musician Dick Stabile, nationally known band leader, is another busy group. It plays for dances for which upwards of 2,500 girls from the metropolitan area are brought into the base as partners for trainees Monday and Friday nights. It plays for Sunday and Tuesday stage shows featuring radio, stage and screen celebrities.

Chief Stabile acts as master of ceremonies for the shows and dances in addition to directing the band and playing the sax (he can play an octave and a half higher than the normal saxophone range). He and Chief O'Connor supervise the activities of the band members under them, including duty details and rehearsals.

Some Stellar Sidemen

Members of the dance band comprise an all-America crew. Here's part of it: Barney Zudekoff, trumpet (Will Bradley, Red Norvo); Ray Hopfner, alto sax (Charlie Barnet, Woody Herman); Sheldon Manne, drums

Ennis Leading Service Band

Los Angeles—Skinny Ennis was slated to check out from the Bob Hope air show with the broadcast of May 18 and report to the ordnance base at Santa Ana, Calif., where he had been given the rating of warrant officer and will direct a 28-piece band.

(Bobby Hyrne, Benny Goodman, Les Brown, Raymond Scott); Sol Pepper, alto sax (Eddie Duchin); Clare Grundman, tenor sax (Mark Warnow); Paul Gilmore, trombone (Clyde Lucas); Bernie Savodnick, trumpet (Radio City Music Hall); Dick Neumann, bass (Vincent Lopez); Angie Rattiner, trumpet (NBC staff artist) and Jesse Ralph, trombone (Richard Himber).

Low Brown, who handles all keyboard assignments, is the only member of the present coast guard crew to have played under Stabile before. Arrangements are handled by Grundman and Smith, who are compiling an entire new library.

Musical Tastes Differ

Professional men are important assets in service bands. Often it is discovered that acts don't bring music. The band must back them up. Playing for boots in training involves the psychology of "lift" and depression. Boys from scattered corners of the country have varied musical likes and dislikes. Through a series of polls, it was discovered that boots like sweet music best, followed by slow jazzy lulls—music which may bring back memories of romance as a civilian.

Most of the instruments are owned by the band personnel. It has been estimated that the musicians have furnished over \$10,000 of their own equipment, and one man has over \$1,000 worth. Playing outdoors in cold and heat for reviews, parades and colors cause hardships on instruments not encountered by civilian bands.

Many Other Duties

In addition to the Sunday and Tuesday stage shows and the Monday and Friday dances, two band rehearsals are held each week with special rehearsals added for the sax and brass sections. A typical day in the life of a bandman at the training station, involves cleaning of quarters. He's as energetic in work clothes cleaning windows in the morning as he is in dress blues beating out a tune in the evening.

Every bandman takes a full routine of military classes, which include infantry drill, gunnery, chemical warfare, boat drills and regulations. They were all good bandmen when they enlisted in the coast guard. They continue to be good musicians, but primarily they become excellent coast guardsmen.



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Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; co—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 40 West 48th st., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JG—Joe Glasser, 39 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth ave., NYC; HFO—Harold F. Oxley, 17 East 49th st., NYC; SZA—Stanford Zucker Agency, 501 Madison ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Bandleaders may list their bookings free of charge, merely by writing *Down Beat* two weeks before each issue.

A
Agnew, Charlie (Trianon) Seattle, Wash., Clang. 6/7, b
Ake, Jean (Pleasure Pier) Port Arthur, Tex., b
Alexander, Van (Loew's State) NYC, 6/10-17, t
Alexander, Will (St. Paul) St. Paul, Minn., h
Allen, Bob (One-nighters) GAC
Allen, Rod (Garrick Stagebar) Chicago, nc
Almerico, Tony (SS President) New Orleans, La.
Armstrong, Gus (Theater Tour) JG
Armstrong, Louis (Sherman's) San Diego, Cal., r
Astor, Bob (Froilan) Miami, Fla., Clang. 6/7, b
Athias, Boyd (Famul Club) Peoria, Ill.
Ayres, Mitchell (Benjamin Franklin) Philadelphia, Pa.

B
Bar, Vic (Olympic) Seattle, Wash., h
Bardo, Bill (The Tie) Boston, Clang. 6/5, nc; (Hofbrau) Lawrence, Mass., 6/6-13, nc
Barnet, Charlie (RKO) Boston, 6/9-9, t
Barris, Gracie (Paramount) NYC
Barron, Blue (Paramount) Waterloo, Ia., 6/1-2, t; (Paramount) Cedar Rapids, Ia., 6/4-5, t; (Riverside) Milwaukee, Wis., 6/11-17, t
Bartel, Jeno (Lexington) NYC, h
Bartha, Alex (Steel Pier) Atlantic City, N.J., b
Basie, Count (Aragon) Ocean Park, Cal., Opng. 6/5, b
Becker, Bubbles (On Tour) SZA
Beckner, Denny (Wind Mill) Charleston, S.C., nc
Benson, Ray (Drake) Chicago, h
Bestor, Don (WHN) NYC
Bishop, Billy (Casino) Quincy, Ill., nc
Bondshu, Nell (Blackstone) Chicago, h
Bothe, Russ (Agnes) Chicago, h
Bradshaw, Tiny (Rhumboogie) Chicago, nc
Brangle, Vincent (Warwick) Philadelphia, h
Brandwynne, Nat (Copacabana) NYC, h
Bratcher, Washie (Washington) Washington, D.C., h
Brigade, Ace (Fla-Mor) Kansas City, Mo., Clang. 6/6, b; (Excelsior Park) Excelsior, Minn., Opng. 6/11, b
Britton, Milt (USO Tour) FB, Starting 6/7
Broome, Drex (Hilton) Long Beach, Cal., h
Brown, Charles (Andy's) Lorain, O., nc
Brown, Les (Sherman) Chicago, h
Burns, Mel (Palais) Malden, Mass., h
Burs, Henry (Palace) San Francisco, Cal., h

C
Cabin Boys (Crystal Cafe) Louisville, Ky., nc
Caceres, Emilio (The Tropics) San Antonio, Tex., nc
Calloway, Cab (Strand) NYC, t
Campbell, Jimmie Jr. (Castle) Ventura, Cal., nc
Carr, Tommy (Avery) Boston, Mass., h
Carter, Benny (Casa Manana) Culver City, Cal., nc
Cavallaro, Carmen (Theater Tour) MCA
Chowning, Bill (Jubilee Village) Jefferson City, Mo., nc
Coleman, Emil (Ciro's) Hollywood, Cal., nc
Collins, Bill (Cave Springs C.C.) K.C., Mo., h
Courtney, Del (Golden Gate) S.F., Cal., 6/10-17, t
Craig, Francis (Hermitage) Nashville, Tenn., h
Crawford, Jack (Flame Club) Minneapolis, Minn., h
Cugat, Xavier (Waldorf-Astoria) NYC, h

D
D'Amico, Nick (Statler) Detroit, Mich., h
D'Arcy, Phil (Rogers Corner) NYC, nc
DiPardo, Tony (Plantation) Houston, Tex., Clang. 6/11, nc
Dorsey, Jimmy (Palace) Cleveland, O., 6/4-10, t; (Michigan) Detroit, 6/11-17, t
Dorsey, Tommy (Vacation) MCA
Drake, Edgar (Nioclet) Minneapolis, Minn., h
Duin, Constance (Schroeder) Milwaukee, Wis., h
Dunham, Sonny (Eastwood Gardens) Detroit, 6/4-10, b; (Oriental) Chicago, 6/11-17, t
Durham, Eddie (On Tour) MG

E
Ellington, Duke (Hurricane) NYC, nc
Ernie, Val (Patio) Palm Beach, Fla., nc
Eymann, Gene (Loray) St. Paul, Minn., h

F
Fields, Ernie (On Tour) FB
Fields, Shep (Uline's Arena) Washington, D.C., 6/2-16, h
Feltus, "Junior" (Danny Blocks) Port Chester, N.Y., h
Fink, Herbie (Casino) Stratford, Ont., Can., b
Fio Rino, Ted (Vogue Terrace) McKeesport, Pa., Clang. 6/9, b
Fisher, Bill (Liberty) Liberty, N.Y., h
Fisher, Buddy (St. Paul's) Philadelphia, b
Fisher, Freddy (Dempsey's) NYC, nc
Flindt, Emil (Paradise) Chicago, b
Floyd, Chick (Cleveland) Cleveland, O., h
Ford, Bob "Tiny" (Eagles Club) Titusville, Pa.
Foster, Chuck (Blackhawk) Chicago, r
Four Blases (115 Club) Grand Forks, N.D., nc
Four Cies (White City) Springfield, Ill., nc
Four Red Jackets (Herring) Amarillo, Tex., h
Franklin, Buddy (Aragon) Chicago, b
Fuller, Walter (Talk of the Town) Peoria, Ill., nc
Fuson, Bob (Elk's Club) New Bern, N.C.

G
Garber, Jan (Casino Gardens) Ocean Park, Cal., b
Gerken, Joe (Casa Nova) Elmwood Park, Ill., r
Goodman, Benny (20th Century-Fox Studio) Hollywood, Cal.
Gordon, Gray (USO Tour) GAC

H
Haley, Hal (Fireman's Social Club) Allentown, Pa.
Hamilton, George (On Tour) MCA
Hampton, Lionel (Theater Tour) JG
Harris, Ken (Atlanta Baltimore) Atlanta, Ga., h
Hawkins, Coleman (Kelly's Stable) NYC
Hawkins, Erskine (Apollo) NYC, 6/4-10, t; (Palace) Cleveland, O., 6/11-16, t
Heatherton, Ray (Biltmore) NYC, h
Heckscher, Ernie (St. Anthony) San Antonio, Tex., h
Heidt, Horace (Theater Tour) MCA
Henderson, Fletcher (Club Madrid) Louisville, Ky., Clang. 6/6, nc; (Forest Park Highlands) St. Louis, Mo., 6/13-19, b
Henry, Toby (Shanghai Terrace Bowl) Oakland, Cal., nc
Herman, Woody (Palladium) Hollywood, Cal., b
Herth, Milt (Copley Plaza) Boston, h
Hill, Tiny (Edison) NYC, h
Himber, Richard (Feabody) Memphis, Clang. 6/11, b
Hoaglund, Everett (Ciro's) Mexico City, Mexico, nc
Horton, Aub (Clover Club) Ft. Worth, Tex., nc
Howard, Eddy (Elitch's Garden) Denver, Colo., Opng. 6/4, b
Hummel, Jack (Washington Club) East Liverpool, O.
Husey, Les (Irvington) Baltimore, Md., nc
Hutton, Ina Ray (Flagler) Miami, Fla., r

I
Ink Spots (On Tour) MG
International Sweethearts of Rhythm (On Tour) FB

J
Jacquet, Russell (El Dorado) Houston, Tex., b
James, Harry (Astor) NYC, h
Jenney, Jack (Tune-Town) St. Louis, Mo., Clang. 6/7, b
Jerome, Henry (New Pelham Heath Inn) NYC, nc
Johnson, Cee Pee (Swing Club) Hollywood, Cal., h
Jordan, Louis (On Tour) GAC
Jord, Jimmy (Bismarck) Chicago, Clang. 6/8, h

K
Kassel, Art (Bismarck) Chicago, Opng. 6/9, h
Kavelin, Al (Blue Moon) Wichita, Kan., Clang. 6/6, b
Kaye, Don (Claremont) Berkeley, Cal., h
Kaye, Sammy (Riverside) Milwaukee, Wis., 6/4-10, t
Keene, Bob (Strand) Pittsfield, N.H., t
Kelly and His Band (The Delta) Savannah, Ga., nc
Kemper, Ronnie (Last Frontier) Las Vegas, Nev., h
Kenton, Stan (Terrace Room) Newark, N.J., Clang. 6/13, nc
King Cole Trio (331 Club) Los Angeles, Cal., nc
King, Henry (Mark Hopkins) San Francisco, Cal., h
King, Saunders (Aragon) Ocean Park, Calif., b
Kinney, Ray (Book-Cadillac) Detroit, Mich., h

L
La Bonte, Harvey (Moosehead Inn) New Bedford, Mass.
Labrie, Lloyd (Darling) Wilmington, Del., h
Landre, Johnnie (Club Shalimar) Fort Walton, Fla., nc
Lang, Geo. Al (Rhythm Club) Boston, Mass.
Larkin, Milton (Howard) Washington, D.C., 6/11-17, t
Larson, Eddie (Troadero) Hollywood, Cal., nc
Leonard, Ada (USO Tour) Fred. Bros.
Leonard, George (Club Chanticleer) Madison, Wis., nc
Leonard, Harlan (Jive Junction) Hollywood, Cal., nc
Leroy, Howard (Hunt's Villa Grill) Macomb, Ga.
Lesniak, Stanley (Lith-American) Hartford, Conn., h
Levant, Phil (On Tour) FB
Lewis, Ted (Biltmore) L.A., Cal., h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Palace) Ft. Wayne, Ind., 6/4-6, t; (Palace) Columbus, O., 6/8-10, t
Lopes, Vincent (Taft) NYC, h
Lucas, Clyde (Koozevok) New Orleans, La., h
Lunford, Jimmie (Trianon) South Gate, Cal., Opng. 6/9, nc

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Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin

ARAGON, Chicago—Buddy Franklin

BILTMORE HOTEL, Los Angeles—Ted Lewis

BILTMORE HOTEL, New York—Ray Heatherton

BLACKHAWK RESTAURANT, Chicago—Chuck Foster

CASA MANANA, Culver City, Cal.—Benny Carter

COMMODORE HOTEL, New York—Jan Savitt

EDGEWATER BEACH HOTEL, Chicago—Russ Morgan

GLEN ISLAND CASINO, New Rochelle, N. Y.—Joe Marsala

HURRICANE, New York—Duke Ellington

LINCOLN HOTEL, New York—Abe Lyman; June 10, Bobby Sherwood

MARK HOPKINS HOTEL, San Francisco—Henry King

NEW YORKER HOTEL, New York—Jerry Wald

PALLADIUM, Hollywood—Woody Herman

PALMER HOUSE, Chicago—Griff Williams

PENNSYLVANIA HOTEL, New York—Charlie Spivak

ROSELAND, New York—Joe Venuti

SHERMAN HOTEL, Chicago—Les Brown

TERRACE ROOM, Newark, N. J.—Stan Kenton

TRIANON, Chicago—Lawrence Welk

TRIANON, South Gate, Cal.—Frankie Masters; June 9, Jimmie Lunceford

WALDORF-ASTORIA, New York—Xavier Cugat

Kirk, Andy (Theater Tour) JG
Korn Kobblers (Rogers' Corner) NYC, nc
Korn, Monte (Tontipans) New Orleans, La., nc
Krisso, Billy (V.F.W. 888 Club) Cleveland, O.
Kuhn, Dick (Statler) Buffalo, N.Y., h

L
La Bonte, Harvey (Moosehead Inn) New Bedford, Mass.
Labrie, Lloyd (Darling) Wilmington, Del., h
Landre, Johnnie (Club Shalimar) Fort Walton, Fla., nc
Lang, Geo. Al (Rhythm Club) Boston, Mass.
Larkin, Milton (Howard) Washington, D.C., 6/11-17, t
Larson, Eddie (Troadero) Hollywood, Cal., nc
Leonard, Ada (USO Tour) Fred. Bros.
Leonard, George (Club Chanticleer) Madison, Wis., nc
Leonard, Harlan (Jive Junction) Hollywood, Cal., nc
Leroy, Howard (Hunt's Villa Grill) Macomb, Ga.
Lesniak, Stanley (Lith-American) Hartford, Conn., h
Levant, Phil (On Tour) FB
Lewis, Ted (Biltmore) L.A., Cal., h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Palace) Ft. Wayne, Ind., 6/4-6, t; (Palace) Columbus, O., 6/8-10, t
Lopes, Vincent (Taft) NYC, h
Lucas, Clyde (Koozevok) New Orleans, La., h
Lunford, Jimmie (Trianon) South Gate, Cal., Opng. 6/9, nc

M
McCreery, Howard (Jung) New Orleans, La., h
McIntire, Lani (Lexington) NYC, h
McIntyre, Hal (On Tour) WMA
McLeish, Jack (Paris Inn) San Diego, Cal., nc
McShann, Jay (On Tour) GAC
Manone, Winky (Rendezvous) Balboa Beach, Cal., h
Mannarese, Jose (LaSalle) Chicago, h
Marcellino, Mussy (Florentine Gardens) Hollywood, Cal., nc
Mario, Don (Beachcomber) Providence, R.I.
Marsala, Joe (Glen Island Casino) New Rochelle, N.Y.
Martin, Freddy (Ambassador) L.A., Cal., h
Marx, Chico (Orpheum) San Diego, Cal., 6/7-7, t; (Orpheum) L.A., Cal., 6/9-15, t
Mason, Del (Rollarena) Richmond, Ind., h
Masters, Frankie (Trianon) South Gate, Cal., Clang. 6/8, nc
Mattingly, Tony (Riverside) Casper, Wyo., nc
Mellotones (Eagles Club) Mt. Vernon, O., h
Meyers, Earl (Minerva) Boston, Mass., h
Meyers, Al (Excelsior Park) Excelsior, Minn., Clang. 6/10, b
Messner, Johnny (McAlpin) NYC, h
Michener, Les (Crystal) Upper Darby, Pa., h
Millinder, Lucky (On Tour) MG
Molina, Carlos (Del Rio) Washington, D.C., nc
Monroe, Vaughn (MGM Studios) Culver City, Cal.
Morgan, Russ (Edgewater Beach) Chicago, h

N
Newman, Ruby (Copley-Plaza) Boston, Mass., h
Newton, Frankie (Cafe Society Dwrtn.) NYC, nc
Norro, Red (Famous Door) NYC, nc

O
Ohman, Phil (Mocambo) Hollywood, Cal., nc
Osborne, Will (Tune-Town) St. Louis, Mo., Opng. 6/8, b
Owens, Harry (St. Francis) San Francisco, Cal., h

P
Panchito (Versailles) NYC, nc
Patt, Danny (Monticello) Norfolk, Va., h
Paulson, Art (New Yorker) NYC, h
Pearl, Ray (Melody Mill) Riverside, Ill., b
Pedro, Don (Green Mill) Chicago, nc
Petti, Emil (Ambassador East) Chicago, h
Pohl, Al (Fountain Club) Tullahoma, Tenn., nc
Powell, Teddy (Roosevelt) Washington, D.C., h
Powell, Walter (Aquarium) NYC, r
Pruitt, Col. Mancy (Childs) NYC, r
Prima, Louis (Coney Island) Cincinnati, O., Clang. 6/10; (Oriental) Chicago, 6/11-17, t
Pripps, Eddie (Latin Quarter) Chicago, nc

R
Raeburn, Boyd (Band Box) Chicago, nc
Ragon, Don (Lantz' Merry-Go-Round) Dayton, O., h
Rapp, Barney (USO Tour) MCA
Ravazza, Carl (Chase) St. Louis, Mo., h
Read, Kemp (Ann's Kitchen) Newport, R.I., nc
Reudas, Bill (High Hat) Nashville, Tenn., nc
Reichman, Joe (Lakeside Park) Denver, Colo., Clang. 6/10, b
Reid, Don (Happy Hour) Minneapolis, Minn., h
Reynolds, Tommy (Dutch Mill) Delavan, Wis., nc
Riley, Mike (Radio Room) Hollywood, Cal., nc
Roberts, Dave (Jack Dempsey's) NYC, nc
Rogers, Dick (USO Tour) GAC
Rogers, Eddie (Deshler-Wallick) Columbus, O., h
Rollini, Adrian (Rogers Corner) NYC, nc
Roy, Philippine Orch. (Continental) Kansas City, Mo., h
Russell, Snookum (King's) Lincoln, Neb., b

S
Sanders, Joe (On Tour) MCA
Sandifer, Sandy (Wardman Park) Washington, D.C., h
Saunders, Hal (Belmont Plaza) NYC, h
Savitt, Jan (Commodore) NYC, h
Scott, Bee (Surf Club) Pease, N.J.
Scott, Raymond (CBS) NYC
Sell, Stan (Gould) Seneca Falls, N.Y., h
Sheeley, Jimmy (Stanley House) Stroudsburg, Pa.
Sherwood, Bobby (Lincoln) NYC, Opng. 6/10, h
Siegel, Irving (Marshfield, Wis.)
Singleton, Zutty (Swing Club) Hollywood, Cal., nc
Slasie, Noble (Hollywood Casino) Hollywood, Cal., nc
Slack, Freddie (RKO Studios) Hollywood, Cal.
Slavin, Estelle (20th Century Club) Philadelphia, nc
Smith, Eugene (Sportsman's Club) Peoria, Ill., nc
Smith, Stuff (Three Deuces) Chicago, nc
South, Eddie (Lakota's) Milwaukee, Wis., nc
Spanier, Muggsy (USO Tour) CRA
Spivak, Charlie (Pennsylvania) NYC, h
Strong, Bob (Claridge) Memphis, Tenn., h
Strong, Benny (Washington-Yorke) Shreveport, La., h
Stuart, Nick (Jefferson) St. Louis, Mo., h
Sudy, Sid (Arcadia) NYC, b

T
Talley, Henry (The Tavern) Mansfield, Mass., h
Teagarden, Jack (On Tour) MCA
Three Bits of Rhythm (Lou's Moravian Inn) Philadelphia, Pa., nc
Three Rhythm Bees (V.F.W. 888 Club) Cleveland, Ohio, h
Three Sharps and a Flat (Lou's Chancellor Bar) Philadelphia, Pa., nc
Towns, George (Nell House) Columbus, Ohio, h
Trace, Al (Dixie) NYC, h
Trester, Pappy (Park Recreation Center) St. Paul, Minn.
Tucker, Tommy (Chicago, 6/4-17, t

V
Van, Joey (Larry Ford's Lounge) Tampa, Fla., nc
Venuti, Joe (Roseland) NYC, b
Victory Orchestra (Mt. Park) Holyoke, Mass., Thurs., b; (Beechwood) S. Hadley Falls, Mass., Fri., nc; (Welcome Room) N. Hampton, Mass., Sun., h
Vincent, Lee (Scala's Arcadia) Berwick, Pa., nc
Vinn, Al (Pere Marquette) Peoria, Ill., h

W
Wald, George (Idora Park) Youngstown, O., b
Wald, Jerry (New Yorker) NYC, h
Waples, Bud (Lake Club) Springfield, Ill., nc
Ware, Leonard (Blue Angel) NYC, nc
Wasson, Hal (La Vista) Clovis, N.M., nc
Watkins, Sammy (Hollendon) Cleveland, O., h
Webb, Joey (WHIT) New Bern, N.C.
Welk, Lawrence (Trianon) Chicago, h
Williams, Griff (Palmer House) Chicago, h
Wilson, Teddy (Cafe Society Uptown) NYC, nc

Y
Young, Eddie (Cosmo) Denver, Colo., h
Young, Lee (Club Alabama) L.A., Cal., nc

David Allen Is War Casualty

Was Wounded and Decorated For His Bravery Overseas

New York—*Down Beat* learned at press time that David Allen, who sang with Jack Teagarden's band, is at the General Hospital in White Sulphur Springs, Virginia, recovering from injuries received while fighting with the American forces in Tunisia.

Allen left the Teagarden band a year ago at the Blackhawk in Chicago to go into the army. He was



David Allen

twenty-two years old at that time and after a month at Camp Lee in Virginia, asked to be transferred to active service. Shortly after that, he was sent to England and went through a training period there, and subsequently in Scotland.

On March 28 of this year, Allen's family learned through the war department that their brother had been wounded in battle on the North African front and had been decorated for his bravery while in action.

At one point during the fighting, Allen was taken prisoner by the Italians, but managed somehow to regain contact later with the American forces. He is suffering from both a leg injury and shell-shock and still talks quickly and nervously about his war experiences. Despite the ordeal which he went through, Allen managed to write a few new tunes while on active duty and is filled with plans for getting back into the music game after the war is over.

Milt Gabler Has Birthday Bash

New York—Milt Gabler, Commodore Record Shop proprietor and the man responsible for recording some of the great jazz-men on the Commodore label, was given a birthday at Jimmy Ryan's 52nd Street club on May 20. One of the people behind the jazz scene, Gabler, probably more than anyone else, deserves plenty of credit for his consistent and unselfish interest in jazz music and those who create it.

Instrumentalists like the late Chu Berry, Jess Stacy, Eddie Condon, Bobby Hackett and Jack Teagarden made some of their best discs on Commodore. Most of the top jazz musicians, as well as critics, fans, and personal friends of Milt were on hand at the birthday bash to contribute to the well-wishing.

Wald, Jerry (New Yorker) NYC, h
Waples, Bud (Lake Club) Springfield, Ill., nc
Ware, Leonard (Blue Angel) NYC, nc
Wasson, Hal (La Vista) Clovis, N.M., nc
Watkins, Sammy (Hollendon) Cleveland, O., h
Webb, Joey (WHIT) New Bern, N.C.
Welk, Lawrence (Trianon) Chicago, h
Williams, Griff (Palmer House) Chicago, h
Wilson, Teddy (Cafe Society Uptown) NYC, nc

Plays Boogie for Scarabs



Detroit—Amid an exhibit of choice paintings by their members, Meade Lux Lewis recently gave a one-man descriptive concert for the longhair music lovers of the Detroit Scarab club of professional artists and sculptors. The brush artists (on canvas, not drums) got a kick out of Lewis' extemporaneous comments on his first ventures into boogie-woogie. *W. Gordon Sullivan Photo.*

New Jazz For

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New Orleans Jazz Revived For One Jam

San Francisco—A jam packed jam loving audience crowded into San Francisco's Geary theater last month to witness and thrill to a jazz concert that should go down in the books as the greatest jazz achievement of this significant year. Sponsored by the S. F. Museum of Art, the concert brought together the scattered but mighty jazz originators of New Orleans who at the turn of the century in that cradle of jazz unknowingly were creating America's new and exciting art form—"jazz."

Lined up on the stage in traditional New Orleans formation—four rhythm, two cornets, trombone, and clarinet—the impressive Negro men, all past 50 and still great artists, were headed by Bunk Johnson, greatest horn man of the



Bunk Johnson

90's, who was young Louis Armstrong's teacher and idol. Bunk was discovered driving a truck in Iberia, La., and fitted out with some new store clothes, new teeth and a new horn, was brought across the country to prove he was much more than a legendary character. Second cornet was handled ably by Papa Mutt Carey, a leading New Orleans stylist.

Kid Ory on Hand

They found Edward Kid Ory in Los Angeles, and this trombonist demonstrated he hasn't lost a thing since the immortal records he made with King Oliver and Louis Armstrong. Wade Whaley, N.O. clarinetist, improvised with great imagination and his weaving counterpart was a lesson to young modern riff men.

The four man rhythm section

The BANDBOX

By BILL DUGAN

A new kind of "Make Believe Brawlroom" made its bow Monday, May 24 at 7:00 p.m. over WAIT, Chicago. The program, bearing the title of *Five Junction*, features the music of orchestras disbanded for the duration and will be heard regularly each evening from Monday through Saturday. Fifty

guests are invited to each nightly session and Fan Clubs in the Chicago area are requested to register for tickets so that their favorite band-leader now in the service will be plugged. Write to Jerry Dee, Station WAIT, Chicago. Miss Terry Jadwin, 94-28 41st

rounded out the ensemble and included men who headed their own Dixieland jazz bands in New Orleans. The rhythm men whose unique New Orleans accents gave the soloists and ensemble an indispensable kick included Buster Wilson, piano; Frank Pasley, guitar; Edward Garland, bass and Everett Walsh, drums.

And let's not forget the soloist and added highlight of this great afternoon of le jazz hot. After a long search for the girl who played ragtime piano with Jelly Roll Morton and King Oliver, Bertha Gonsoulin was found right here in San Francisco teaching classical piano.

Rudi Blesh and jazzophile Bill Colburn were responsible for the concert.

Portion Broadcast

The austere surroundings of a concert hall at first put the unaccustomed jazzmen ill at ease, but when the first couple of numbers received a terrific response from the crowd, the men grew relaxed.

The program included many original numbers, and started off with *Panama* and continued with the melodic and classic New Orleans *Bunk's Blues*, *Some of These Days*, *1919 Rag* and *Sister Kate*. Miss Gonsoulin played Jelly Roll Morton's *Kansas City Stomp* with authenticity and charm. Jazz continued with *That's a Plenty*, *Girls Go Crazy about the Way I Love*, *Kid Ory's Creole Trombone*, *Down by the Riverside*, two encores of *Ory's Savoy Blues* and *My Maryland*.

Then, over the Blue coast to coast network, *Basin Street Blues*, *Muskrat Rumble*, *High Society*, *Wolverine Blues* and a day of history came to an end with *Dipper-mouth Blues*.

—David Rosenbaum

They Enliven Town Ranch



Seattle—Wyatt Howard, maestro of a sharp crew, and his 20-year-old vocalist, Dorothy Taylor, are featured at the Town Ranch, new local night spot. Dorothy's a University of Washington co-ed. Band personnel includes: Jimmy Shevenko, tenor and clarinet; Hugh Bruen, trumpet; Al Benest, trombone; Bob Say, bass, and Art Kenney, piano.

Ave., Elmhurst, N. Y., is anxious to consolidate all Vaughn Monroe Fan Clubs and wants presidents of such clubs to contact her as soon as possible.

Randall Archer, 6202-29th N.E., Seattle, Wash., is still president of a Hal McIntyre Fan Club.

The "88 Club" was organized for Jess Stacy fans and Chicago style jazz fans and not for all piano fans as erroneously stated in our April 15 issue. Mary D. Peart, 86 Locust St., Dover, N.H. is president of the "88 Club."

Honey Morgan, 3235 Grand Concourse, New York City is president of a Harry James Fan Club. One of her members is an ex-president, Lloyd McDonald, now an M.P. in the army. Honey wants more members.

The *Sighing Society of Sinatra Swooners*, recently mentioned in a New York column, is one of the newest Frank Sinatra Fan Clubs. The president is Agata Spatola, vice-president, Irene MacDonald and secretary is Bee Spatola, 250 Mount Prospect Ave., Newark, N. J. Another Sinatra Fan Club seeking new members is being conducted by Marie Werner, 184 Washington St., Wallingford, Conn.

Irene Berg, 48 Willow St., Bloomfield, N. J., has started a new Charlie Spivak Fan Club and is anxious for new members.

President Gloria R. Nelson, 127 East 61st Street, New York City, wants all Johnny Long fans to write to her.

Earl Schultz informed us of a change of address, from 2112 N. Maplewood Ave. to YMCA Hotel, 826 S. Wabash Ave., Chicago, and also of the fast-growing Vaughn Monroe Fan Club presided over by Alice Margules, 541 Avenue C, Bayonne, N. J.

A new Buddy Moreno Fan Club has been formed by Mildred Douglas, 1300 West 59 St., Los Angeles, Cal., and she is hoping for a large membership.

The new Dick Jurgens Fan Club recently started in Kenosha, Wisconsin, is boasting of an increase in membership. The gals in charge of this club are Lil Roscoe, 6027-20th Ave., Midge Gelsonne, 2007-61st St., and Jo Rosko, 6027-20th Ave.

"B and B" That's the name of the new club (stands for Blues and Boogie) started by Earl Moeller, 607 Third St. S.W., Cedar Rapids, Iowa.

Bob Muenzberg, President of a Woody Herman Fan Club, announces a change of address, from 515 E. Lexington Blvd., Milwaukee, Wis., to 22 Romney Place, Scarsdale, New York.

Robert Alexander, 2704 Ocean Avenue, Brooklyn, N. Y., would like to have all Harry James fans in Brooklyn join his club.

A Leonard Sues (trumpeter) Fan Club No. 1 is well under way, with Yetta Cohen, 205 East 78th St., New York City, in the driver's seat.

Barbara Sculnick, 172 E. 93 St., Brooklyn, N. Y., President of the Brooklyn Skip Nelson Fan Club, wants all his fans in Brooklyn to contact her.

President Elaine Pirchesky, 417

Send Birthday Greetings to:

- June 6—George Berg, Ted Lewis, Jimmie Lunceford, Mick McMickle, Dave Matthews
- June 7—Glen Gray, Prince Robinson
- June 10—Gay Claridge, Dickie Wells
- June 11—Jimmy Dudley, Ed Mihelich
- June 12—Freddie Fisher
- June 13—Hutch Hutchensrider
- June 14—Nappy LaMare, John Scott Trotter

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DRUMMER—17, read, fake, experienced. Join union, travel. Swing band only. Drummer, 4633 N. Cramer St., Milwaukee, Wisconsin.

PIANIST—draft exempt. Experienced, union. Read, fake, Johnny Brown, 417 Brighton Blvd., Zanesville, Ohio.

EDDIE SIGLOFF, TRUMPET and Bernard Sigloff, tenor. Two top notch section and solo men. Must be in same band. Will join outfit for summer only. On or after June 15th. Union and experienced. Write at once to Eddie and Bernard Sigloff, c/o Coronado Night Club, Columbia, Mo.

ELECTRIC GUITAR—Experienced. Read fake. Soloist. Jig touch, good rhythm. Union-travel. Good equipment. Prefer jam combo will consider anything. No panics. 13-4F, Vio Messer, 9 Bull, Savannah, Ga.

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FOR PEARL JACQUIS All American Girls Band—Trumpet—Trombone—Drummer—Bass. Must play modern. Steady work. Union scale. Accept corrections. Be reliable. Al Jacquis, Geneva, N.Y.

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WANTED TO BUY PLECTRUM BANJO good quality Bacon No. 6, 7 or 8 Vagavox 3 or 4 and Epiphone. Best quality. Box 62, Down Beat, 608 S. Dearborn, Chicago.

USED VIBRAHARP—Deagan Imperial preferred. Joe Drake, 2649 1/2 North Spaulding, Chicago.

Badger Avenue, and Vice-President Edna Garfield, 12 Watson Avenue, Newark, New Jersey, would still welcome any new members to their Vaughn Monroe Fan Club.

Frances Swenton, 439 Stratford Ave., Bridgeport, Conn., is still going strong with her Hal Dorwin (now singing with Les Brown) Fan Club. Anyone interested in joining her club, write to her at the above address.

Thanks again to everyone for the honorary membership cards and club newspapers.

Una Mae Carlisle Has Jam Outfit

New York—Betty Rann, who opened at the Plantation Club on 52nd street a few weeks ago replacing Una Mae Carlisle, is currently working at the Hotel Dixie, signed for an indefinite stay. Betty, also featured as a boogie-woogie pianist and singer on the Blue network, substituted for Una Mae for several days until the latter, who also sings and plays piano, reopened at the Plantation, this time, not as a single, but with a five piece jam outfit.

Blue Sings Again

New York—Vocalist Blue Drake opened with Ben Culer's band at the Arcadia ballroom here two weeks ago, after recovering from an attack of scarlet fever.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

DIXIE ARRANGEMENT—Trumpet, tenor, clarinet, drums and piano. Also trombone and bass. If needed, 45¢ per arrangement. All standards and strictly full and fine. Box 61, Down Beat, 608 S. Dearborn, Chicago.

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PHONOGRAPH RECORDS

WOODYMAY RECORD CO. 73 Roxbury St., Boston. Swing, jazz, classical discs (or cylinders). Send wants.

LATE RECORDINGS—like up. List free. Pop's Record Shop, 8907 Grand River, Detroit, Michigan.

WANTED—Brunswick 78s, 80s, Ray Noble; Royale 1778, 1788, 1798 "Quintet of France." Others: Stacy McKee, Bridgeport, N.J.

WANTED—Goodman Columbia Records—\$2.00 each for 2856, 2867, 2871, 2892, 2907, 2928; \$1.50—2947, 3003, 3008, 3058. Jack Chamberlain, Hinsdale, N.Y.

MISCELLANEOUS

LEARN PIANO TUNING AT HOME—Complete course by Dr. Wm. Braid White. For details write Karl Bartenbach, 1901 Wells St., Lafayette, Indiana.

Gotham Choked With Crooners

New York—The Big City is abounding with top-notch crooners. Latest count has Frank Sinatra, Harry Wood, Phil Brito, Buddy Clark, Gordon McRae, Perry Como, Jimmy Blair, Dick Todd, and Jerry Wayne all doing featured radio shows emanating from N.Y. Besides this, Sinatra has been doing club work around town, as has Phil Brito and the latter was recently replaced at the La Martinique nitery by Dick Haymes, former Tommy Dorsey vocalist.

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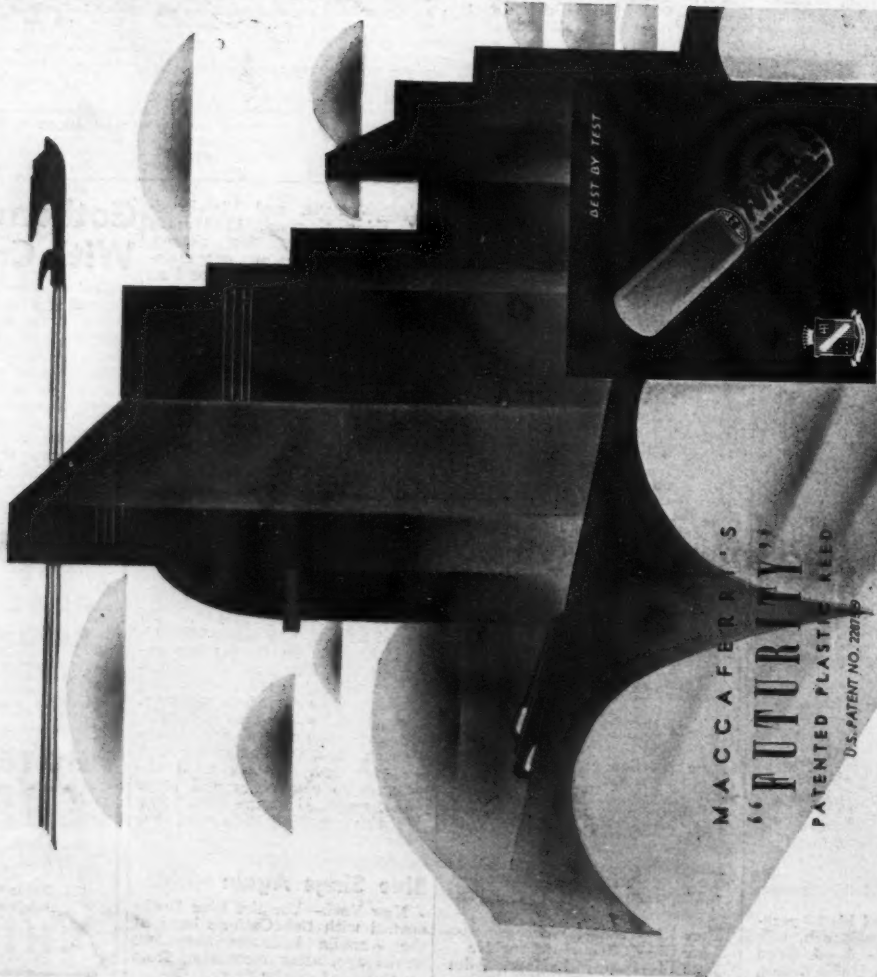


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